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ABSTRACT

As part of an Office of Education Title IX Ethnic Heritage Studies Grant (1974), this document presents the report on integrating black materials into the high school curriculum. Objectives of the ethnic studies project were to (1) continue the ongoing statewide oral history project, (2) implement a pilot program or demonstration project on the incorporation of existing relevant Afro-American materials into the current instructional program in social studies and humanities, (3) disseminate the instructional materials to participating schools for classroom use and evaluation, (4) provide inservice training for a pilot group of 15 high school teachers, and (5) develop instructional units and media materials dealing with black awareness. The document includes the agenda and guidelines from the teacher workshop for incorporating black literature in the high school curriculum, as well as a selective bibliography of appropriate materials. Following the report are eight instructional units which were developed to incorporate black materials into United States government and American history courses, American literature, speech and choral reading, and poetry and biography courses. The units include philosophy, goals, objectives, outline of course, appropriate materials, and activities. (Author/JR)

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Report on the

Alabama Center for Higher Education's

1974 Summer

Ethnic Heritage Studies Institute

For High School Teachers of

Social Studies and Humanities

"Integrating Black Materials Into the High School Curriculum"

REPORT ON:

THE ALABAMA CENTER FOR HIGHER EDUCATION'S
1974 ETHNIC HERITAGE STUDIES INSTITUTE FOR HIGH SCHOOL
TEACHERS OF SOCIAL STUDIES AND HUMANITIES (A COMPONENT
OF THE ETHNIC HERITAGE STUDIES PROGRAM OF THE ALABAMA
CENTER FOR HIGHER EDUCATION)

HELD AT: MILES COLLEGE
BIRMINGHAM, ALABAMA 35208
JULY 15, 1974 – AUGUST 9, 1974

SEPTEMBER 30, 1974

FOREWORD

The Alabama Center for Higher Education (ACHE), a consortium of Alabama's eight black senior colleges, is a recipient of a 1974 grant from the Ethnic Heritage Studies Program of the U. S. Office of Education. The grant was awarded to support the Consortium's Black Studies Research and Demonstration Project consisting of an ongoing Statewide Oral History Research Project which has been underway for two years and a pilot Institute on Incorporating The Black Experience into the High School Curriculum.

This report is on the proceedings of the Summer Component of the high school teachers institute. It also gives a brief overview of the Consortium's total involvement in Ethnic Studies in order that the reader might relate the institute proceedings to ACHE'S overall Ethnic Studies program.

The academic year component of the high school teachers institute will involve four academic year weekend workshops for participants, conducted by the staff and consultants, and visits to the participants' classrooms by the staff and consultants to observe the implementation of plans made in the institute and to assist with the integration of curriculum materials.

Richard Arrington, Jr., Ph.D.
Executive Director
Alabama Center for Higher Education
2121 - 8th Avenue North Suite 1520
Birmingham, Alabama 35203

September 30, 1974

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INTRODUCTION

The Alabama Center for Higher Education (ACHE) is a consortium of the eight predominately black senior colleges in Alabama organized in 1968 for the purpose of promoting cooperation among institutions. It is one of four black college consortia in our nation out of approximately 100 voluntary consortia. The consortium is composed of publicly - supported (2) and privately - supported institutions (6) which have carried the major burden of providing higher education for blacks in Alabama. The member colleges are: Alabama A & M University, Alabama State University, Daniel Payne College, Miles College, Oakwood College, Stillman College, Talladega College, and Tuskegee Institute.

ACHE stands as a foremost example of a successful voluntary college consortium. It has developed and ACTIVELY IMPLEMENTED fifteen cooperative programs which have received grant support. These programs are in addition to numerous short-term workshops and seminars held for faculty and administrators of the member colleges.

Among the cooperative programs of ACHE, two relate directly to Ethnic Heritage Studies. Both of these programs have focused on the collection of information of historical significance about Black Americans.

The 1974 Ethnic Heritage Studies Program, of which the Ethnic Heritage Institute for Teachers is a component, grew out of a need of ACHE to continue its programs related to ethnic heritage studies and to make the valuable resources and information gained through them accessible to educational institutions for use in enhancing educational programs. The programs which ACHE is already involved in are the STATEWIDE ORAL HISTORY PROJECT and the PROGRAM FOR THE COLLECTION AND EVALUATION OF MATERIALS ABOUT BLACK AMERICANS (CEMBA).

STATEWIDE ORAL HISTORY PROJECT. This project, funded by a two-year grant from the National Endowment for the Humanities is the first and to our knowledge, the only one in Alabama focusing on oral history research in black community. This project was initiated to help meet one of the most critical issues affecting American historiography today: the need to incorporate in a decisive way the historical perspectives, experiences and contributions of African-Americans and other American minorities.

The project has three basic purposes:

1. To document the personal experiences of black Alabamians (and others having direct bearing upon these experiences) in their attempt to cope with racial discrimination and in their struggle to achieve equality of opportunity. Tape recordings of preplanned interviews with carefully selected respondents provide the primary method of documentation. The primary focus of the project was on the civil rights struggle in Alabama. The interviews are carried out by eight trained teams of faculty members and students (one team from each member institution).

2. To train three groups of individuals per school in the arts of planning and conducting interviews for an oral history project and transcribing the information into utilizable form. These groups were student interviewers and transcribers, faculty associates, and institutional archivists. This objective has been accomplished through workshops offered at Tuskegee Institute for program participants and field experience which teams have received.

3. The third purpose of the project is to have the collected materials in the project made available for instructional and research purposes, and to demonstrate the ways that these particular materials can be effectively incorporated into programs of instruction. This objective has not been fully achieved and a purpose of the 1974 Ethnic Heritage Program is to provide the resources to assist with carrying out this important objective. In addition a publication of the transcribed oral interviews collected in the Oral History Project will be available in December, 1974.

COLLECTION AND EVALUATION OF MATERIALS ABOUT BLACK AMERICANS (CEMBA)

The CEMBA program, established in 1968, is a library-oriented program. It was designed to acquire, organize, preserve, and make available, library materials relevant to Afro-American history. Materials relating to Afro-American contributions, to American life, correspondence, diaries, memorabilia of individuals, etc., held by ACHE librarians were sorted, classified, professionally prepared as archival materials and made available through photo-duplication. The library of each institution is developing an archive under CEMBA. Each institution is provided with a full-time archivist in the program.

Short-term institutes and orientation sessions have been sponsored for public school teachers in Afro-American studies. CEMBA has also published the "Proceedings of the CEMBA Conference on the Evaluation of State-Approved Textbooks". The conference was attended by teachers, principals, librarians, school superintendents, and representatives of textbook publishers. The purpose was to explore ways of improving the treatment of minorities in textbooks used in public schools of Alabama.

In 1972, the CEMBA program published and distributed statewide 5,000 copies of "A Study Guide on Black Materials for the Public Schools". This Guide contains an annotated list of black materials and essays suggesting how they may be incorporated into instructional programs at various grade levels.

CEMBA has also published an annotated and complete Union List with reference guides on Afro-American's works held in the eight ACHE college libraries.

NEED FOR THE 1974 ETHNIC HERITAGE STUDIES PROJECT IN ALABAMA

If minorities in America are to be accorded their rightful place in American history, much of our history will have to be rewritten to correct fallacies and omissions and to incorporate these revisions into on-going instructional programs. As history is rewritten we must seek out much of the hidden history of minorities, and assist minorities themselves to play a major contributing role in this undertaking. There is a strong need for such a pilot program in Alabama.

In the mid-1950's, Negro history which had been taught in Alabama's black high schools was removed from the curriculum. This was accomplished largely by removing the Negro History Textbook from the approved list of textbooks in Alabama. The State of Alabama offers a free-textbook program in its public schools with the textbooks which may be used in the schools selected from an approved list of textbooks. This list is developed by a State Committee on Textbook Adoption which has little or no minority representation.

Although the Textbook adoption agency has included some recently revised textbooks which give some minor recognition to minority contributions to America, these are few and it will be 5-10 years before most of Alabama's school systems will have the revised books. This is a totally inadequate process of correcting the imbalance and neglects which now exist in the treatment of minority's contributions and culture in our schools. The result of this is that neither black or white students are given any appreciation of black contributions and culture in their studies. It is not necessary to belabor the very negative impact this must have upon a school system which is attempting to effect racial integration in its classrooms and a society in general which is committed to developing a multi-ethnic nation built upon respect for individuals. The need here becomes obvious and is important for whites as well as blacks, and indeed for America.

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Even with the need for the proposed program well established, its relevancy must be measured in large part by the reality there is for implementing the proposed program. This reality or the receptivity of the target group to the proposed project, is a major consideration of this project.

The project proposes the exploration and implementation of ways and means of INCORPORATING black materials into the instructional programs at each course level rather than introducing black history and black literature courses as separate courses. The process of teaching black history or literature as a part of the regular American History or American Literature course is likely to be the most effective and acceptable approach in Alabama schools. Although it is a more difficult and time-consuming approach in the preparation stage, a successful pilot project offers an opportunity for extending the programs into all schools of the participating systems and if effectively presented, can serve as a model for other school systems.

OBJECTIVES OF THE 1974 ETHNIC STUDIES PROJECT

To continue the on-going state-wide oral history project of the ACHE colleges. Specifically to expand the scope of the project beyond the focus on civil rights and include research in Humanities (literature, art, music, and drama) as sources of materials of historical significance of Black Americans.

To implement a pilot program or demonstration project on the incorporation of existing relevant Afro-American materials and that gained through the oral history research, into the current instructional programs in Social Studies and Humanities in Alabama high schools and black senior colleges. This involves the preparation of oral history transcripts and similar materials for instructional use as well as using the vast amount of resources in this field which are currently available.

To desseminate the instructional materials developed in this program, first to participating schools for classroom use and evaluation, and to make findings and materials of the pilot project available statewide through the State Board of Education and through national organizations such as the Association for the Study of Negro Life and History, the American Association of Oral History, etc.

To provide in-service training for a pilot group of 15 high school teachers of Social Studies and/or Humanities on how to incorporate relevant Afro-American materials and effective instructional methodology into their instructional programs. These teachers, who were identified by their principals and superintendents will receive assistance from the program staff and consultants through workshops (summer and academic year) and in the classroom.

To develop instructional units and media material dealing with the use of Afro-American materials which may be of value to general community programs.

OBJECTIVES OF THE SUMMER ETHNIC STUDIES INSTITUTE COMPONENT

To achieve these objectives each participating teacher in the summer institute was expected to acquire the following competencies:

1. The ability to identify the contributions of black Americans to the pinysical and economic development of America.

2. The ability to perceive the effect of the presence and condition of black Americans on major developments and changes in American political institutions and policies.

3. Knowledge of key black figures identified with major movements and social change in America.

4. Knowledge of the contributions of black Americans to American art and literature.

5. Ability to locate, evaluate and use existing materials on black Americans in constructing learning units for classroom use.

6. Ability to create exciting and innovative ways of teaching the black experience.

PARTICIPANTS

The Institute for High School teachers was implemented under a cooperative arrangement with three school systems, The Birmingham Public School System, The Greene County School System and the Birmingham Catholic School System.

Institute participants were selected by the Superintendents of the cooperating school system. Participants were as follows:

Birmingham Public Schools

Sarah P. Hoehn - Jackson-Olin High School
Helen M. Bowlin - Jackson-Olin High School
Gloria J. Dennard - West End High School
John F. Drennings - West End High School
Mildred D. Horn - West End High School
Yvette L. Maxwell - Carver High School
Joseph A. Sanford - Carver High School
Juanita W. Todd - Ensley High School
Annette B. Whatley - Jones Valley High School

Greene County Public Schools

Emma J. Jackson - Eutaw Middle School
Inez P. Lawrence - Eutaw Middle School
Lula M. Hall - Paramount High School
Elizabeth R. Branch - Paramount High School

Birmingham Catholic Schools

Phyllis L. Jones - Holy Family High School
Julia D. Coleman - Holy Family High School

WORKSHOP STAFF

Staff members were chosen on the basis of their interests, experiences, and proven competence in black studies programs.

Social Studies Instructor (Emphasis on History)

Richard Hannon. M. A. University of North Carolina At Chapel Hill. Instructor of Freshman Social Science, Miles College, Birmingham, Alabama.

Mr. Hannon had participated in a workshop on incorporating black studies in the curriculum at Columbia University, had served as instructor in a Black Studies Workshop for teachers at Greene County, Alabama, and was presently coordinating the revision of the freshman social science curriculum for Miles College.

Instructor of Materials and Resources on the Afro-American Experience, Hazel Patterson. M. S. L. S. Library Science, Atlanta University. Librarian, Miles College.

Mrs. Patterson serves on the Committee for the Collection and Evaluation of Materials about Black Americans (CEMBA) of the Alabama Center of Higher Education, and is archivist for the Miles College Center for Black Materials.

Instructor of Afro-American Literature and Institute Coordinator Betty B. Gates. M. A., Columbia University; L. H. D., Baptist Seminar.

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Miss Gates is coordinator of Afro-American studies at Miles College; Associate Professor of English; Poet.

She has served as consultant for the Black Studies Program of District of Columbia Teachers College, and the Center for Desegregation of Schools, Mobile, Alabama; Director of ESAP Program for the Study of Language and Culture; and Instructor in Reading in the Teachers Training Institute of Miles College.

Her additional study includes study at the Institute of African Studies at the University of London, the University of Ghana, the University of Chicago, and Harvard University.

Her poetry appears in UNDERSTANDING THE NEW BLACK POETRY by Stephen Henderson.

She is a Danforth Foundation Associate.

Dr. Leavy Oliver - Director of ACHE's Ethnic Heritage Program and Professor of Political Science at Miles College; M. A. and Ph D, Indiana University; former Head of Political Science, Tuskegee Institute; Author of "The Teaching of Government in a Dynamic Society" (1958 - J. Soc. Sci. Teachers); "The Birmingham Negro" (J. of Higher Education, 1964); "The Impact of The Fourteenth Amendment on Civil Rights in the Great Society" (J. of Higher Education, 1966); and "Who am I? A Tribute to Negroes in American History" (J. of Soc. Sci. Teachers, 1967).

BIRMINGHAM POST-HERALD / Sept. 12, 1974

Miles teacher's quest for knowledge endless

By Clettus Atkinson

Post-Herald Columnist

Betty Gates, who just returned from a pilgrimage to Haifa, Israel, believes in the "oneness of mankind." Her Baha'i religion teaches that. And Miss Gates teaches too, at Miles College, where she came in 1960. Her classes range from ethnic and black studies to English, and she's coordinator of Afro-American studies there.

This soft-spoken woman with an unquenchable ambition, has squeezed several educational and religious lifetimes into one. She's come a long way from Americus, Ga., where her father died when she was one, and where there was no high school for blacks. An anthology of her poems has been published, a book about people and their relationship to each other and God. It's called "Understanding The New Black Poetry."

People & Things

Miss Gates reads her works (from memory) to classes, assemblies and at social gatherings. And she can sit (when she finds time) in her home on Graymont-ave and recall events of her life that are so interesting they could be woven into a novel. Such as being lost in a Ghana jungle during a rainstorm, and her adventures in London and academic life. And her involvement with the Baha'is.

In Americus, where she was one of five children in the family (they all lived with grandparents), she went to one year of high school in a church. Then the blacks bought a piece of land and the city built them a school. Betty graduated at 16, went to Savannah State on a scholarship, majored in English, finished at 20.

From there she went to Atlanta University and on to Columbia (in New York) for a masters degree, again on a scholarship. She spent an extra year there to earn her specialist diploma for teaching. Then she spent four years at Grambling (the Louisiana college that turns out so many professional football players), came to Miles here with a friend. And Betty Gates stayed as an associate professor of English.

She liked Birmingham then, likes it even more now. And she remained at Miles, she says, because of the academic freedom that allowed her to experiment in education. "And there was a sparkling kind of spirit here," she recalls, "a closeness. Students were eager to learn."

In her 14 years here, she says, she's seen a vast improvement in race relations, expansion and upbuilding of facilities at the college and an increase in enrollment. "And students now are more aware and enlightened," she says, and cites curriculum changes that put emphasis on community service.

Her first duties back in 1960 were many, involving the easing of desegregation. She worked with elementary schools in Fairfield, took teams of teachers and principals through a three-week program called Institute of Human Relations. Attending were educators, black and white, from Fairfield, Ensley, College Hills and Bush Hills. Subjects ranged from sensitivity to the language of the disadvantaged.

Miss Gates has had some interesting summers since coming to Miles. She was a visiting scholar at Harvard in 1966, went to London and Ghana, Africa, in 1968. In London she was on a scholarship from the Institute of African Studies, and in Ghana with the American Forum for African Studies.

And there, while visiting villagers who weave cloth for the attire of the wealthy, a rainstorm came up, and in trying to find her way back she was lost for awhile in the jungle.

Then also she took a year's sabbatical and attended the University of Chicago. Her quest for knowledge seems endless. And she is just as active in her religion, in which the tenets are a patchquilt of Moslem, Christian and Eastern beliefs. A religion which forbids alcohol, narcotics and works toward the unity of mankind.

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JULY 15, 1974 - AUGUST 9, 1974

The institute staff and Mr. Hurbert Sapp, who served as a consultant, met for one week prior to the beginning of the workshop to plan for the activities of the workshop. The outline of the plan for each week is included in this report.

Graduate credit for the institute was available through the Graduate School of Alabama A & M University and undergraduate credit through Miles College.

Participants were furnished the following books for their personal use and had access to the Black Materials Center of the Miles College library which has a special collection of black materials.

BOOKS

AFRICA AND AFRICANS – Paul Bohanan
FROM SLAVERY TO FREEDUM – John Hope Franklin
BLACK VOICES – Abraham Chapman
TEACHING THE BLACK EXPERIENCE – James Banks
AMERICAN NEGRO SHORT STORIES – John Henrik Clarke
AMERICAN NEGRO POETRY – Arna Bontemps
AFRO-AMERICAN DRAMA – William Adams and others

CONSULTANTS AND RESOURCE PERSONS

The staff set out to find consultants and resource persons who had the expertise needed for the program, and who, at the same time were actively committed to some outstanding work for black people. Consultants were:

Dr. Margaret Burroughs

Author, anthologist, artist. Professor of Art: Kennedy King College, Chicago, Illinois. Founder and director of the DuSable Museum of African American History and Art, Chicago, Illinois. Member of the Executive Board of the American Forum for International Study, and staff member on the Forum's African Studies Program in Africa each summer since 1968.

Mr. Charles Borroughs

Historian and curator for the DuSable Museum of African American History and Art, Chicago, Illinois.

Mrs. Margaret Danner

Emminent black poetess. Co-author of POEM COUNTER-POEM, IRON LACE and others. Poet-in-residence, Le Moyne Owens College, Memphis, Tennessee.

Mrs. Danner brought with her three young poets who read their own poetry to the workshop participants and seventy five Upward Bound High School students who were invited to attend the second session with her.

Mr. Hubert Sapp

Director of the Miles College-Eutaw Campus. Formerly director of a black studies workshop at the Mobile Desegregation Center, and director of a black studies workshop for teachers at Greene County. Mr. Sapp is candidate for the PHD in Political Science at the University of North Carolina at Chapel Hill, North Carolina.

Mrs. Jane Sapp

Musicologist. Formerly director of ESAP Oral History Project, Frogmore, North Carolina. Consultant for the Black Studies workshop at the Mobile Desegregation Center. Consultant for the Smithsonian Institute Workshop on Folk Music, summer 1974. Music director, Miles College – Eutaw Campus.

Dr. Robert Harris

Professor of History, University of Illinois, Campaign, Illinois. Presently, on leave to publish his doctoral dissertation: THE FREE BLACK RESPONSE TO RACISM.

Mr. Arthur Williams

Associate Professor of History, Miles College. Specialist on Black History and W. E. B. DuBois.

Mr. Harold Murray

Wood carver and musician. Has spent seven years in Africa studying the culture, making African musical instruments, and performing on them.

ETHNIC HERITAGE WORKSHOP
July 15-19

Afro-American History: 8:00 - 9:30

Topic: The African Background of Afro/America

Monday	A) African Cultural Patterns.	Hannon
Tuesday	B) African Influence on Black America.	Hannon
Wednesday	C) The African Slave Trade.	Hannon
Thursday	D) Slavery in the United States.	Hannon
Friday	E) American Independence and the Question of Slavery.	Hannon

Resources on The Black Experience: 9:30 - 10:30

Topic: Orientation to the Afro-American Materials Center and its Resources

Monday	Introduction to the classification of Afro-American books and other materials and how they are arranged in the library. Session will also cover the card catalog.	Patterson
Tuesday	Afro-American periodicals	Patterson
Wednesday	Afro-American audio-visuals	Patterson
Thursday	Public services of the Afro-American Materials Center	Patterson
Friday	An overview of the week's activities and an exercise in locating materials.	Patterson

Afro-American Literature: 10:30 - 12:00

Topic: An Introduction to Afro-American Literature: An Overview

Monday	Is There a Black Aesthetic?	Gates
Tuesday	The Effects of Slavery and the Slave Condition on Black Expression.	Gates
Wednesday	The Black Artist and his Audience.	Burroughs
Thursday	The Black Child and His Self-Concept: The Teacher's Obligation.	Burroughs
Friday	The Image of the Black Man Portrayed in American Literature.	Gates

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ETHNIC HERITAGE WORKSHOP

July 22-26

Afro-American History: 8:00 - 9:30

Topic: Introduction to the various methods of incorporating black history into American history.

Monday	A) The Chronological Approach.	Hannon
Tuesday	B) The Thematic Approach.	Hannon
Wednesday	C) The Biographical Approach.	Hannon

Topic: Application of incorporative methods to Afro/Am and American History; Topics for consideration:

Thursday	A) The Civil War.	H. Sapp
Friday	B) The Reconstruction Period.	Williams

Resources on The Black Experience: 9:30 - 10:30

Topic: Resources, monographs and audio-visuals, related to various methods of incorporating the Black Experience in American Literature and History.

Monday	Library resource component to the Thematic Approach in History and Literature	Patterson
Tuesday	Library resource component to the Chronological and Parallel Approaches to American History	Patterson
Wednesday	Library resource component to the Socio-historical, anthropological, and Literary Genre Approaches to American Literature	Patterson
Thursday	Assistance with the research of each group in the application of approaches to incorporating the Black experience in each subject area chosen	Patterson
Friday	Research assistance continued	Patterson

Afro-American Literature: 10:30 - 12:00

Topic: Approaches to Incorporating the Black Experience in the American Literature Course.

Monday	Four Approaches to Incorporating the Black Experience in the literature course: a) Thematic b) Socio-historical c) Anthropological d) Literary Genre	Gates
Tuesday	Black Poets: Then and Now	Danner
Wednesday	The Creative [illegible]: A Means of Reaching The Child.	Danner
Thursday Friday	The Folk Tradition in African and Afro-American Music and Literature	J. Sapp

ETHNIC HERITAGE WORKSHOP

July 29-Aug. 2

Afro-American History: 8:00 - 9:30

Topic: The Black Struggle for Equality in America.

Monday	A) Booker T. Washington and The Tuskegee Experience.	B. Harris
Tuesday	B) W. E. B. Dubose and the Niagara Movement.	B. Harris
Wednesday	C) The NAACP and Urban League.	Hannon
Thursday	D) Marcu, Garvey and the Back to Africa Movement.	Hannon
Friday	E) Historical Overview.	Hannon

Resources on The Black Experience: 9:30 - 10:30

Topic: The compiling of Afro-American bibliographic resources and the previewing of Afro- American audio-visuals for secondary grade levels.

Monday	Bibliography: Afro-American History	Patterson
Tuesday	Bibliography: Afro-American Literature	Patterson
Wednesday	Bibliography: Afro-American periodicals	Patterson
Thursday	Previewing selected audio-visuals in Afro-American History	Patterson
Friday	Previewing selected audio-visuals in Afro-American Literature	Patterson

Afro-American Literature: 10:30 - 12:00

Topic: Reading and Research on Selected Topics

Monday	The Slave Narrative	Gates
Tuesday	The Period of Reconstruction	Gates
Wednesday	The Renaissance of The Twenties	Gates
Thursday	The Thirties and Forties	Gates
Friday	The Fifties and Sixties	Gates

ETHNIC HERITAGE WORKSHOP

Aug. 5-9

Afro-American History: 8:00 - 9:30

Topic: Selection of Incorporative Model to be used in the school system.

	Discussion Topics:	
Monday	A) Post World War II Black Movements	Hannon
Tuesday	B) Philosophy and Goals of the Integrationist Movement	H. Sapp
Wednesday	C) The Black Power Movement	Hannon
Thursday	D) Discussion of advantages and disadvantages of the various incorporative methods used during the workshop.	Hannon

Resources on The Black Experience: 9:30 - 10:30

Topic: Individual and group assistance in refining instructional units or incorporating models to be used in the school system.

Monday	Assistance with models in Literature group work	Patterson
Tuesday	Assistance with models in History group work	Patterson
Wednesday	Assistance-individuals-History or Literature	Patterson
Thursday	Evaluation and discussion of the usefulness of Afro-American History library resources provided in the Institute	Patterson
Friday	Evaluation and discussion of the usefulness of Afro-American Literature library resources provided in the Institute	Patterson

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Afro-American Literature: 10:30 - 12:00

Topic: Planning the Instructional Delivery Unit

Monday-Wednesday	Participants will choose the approach they want to use and work on an instructional unit. Resource persons available for help.	Gates
Thursday-Friday	Presentations of instructional units.	Gates

GUIDELINES FOR INCORPORATING BLACK LITERATURE IN THE HIGH SCHOOL CURRICULUM

In the literature section of the Institute, the teachers examined programs and guidelines for developing programs on incorporating black studies in educational programs of systems over the country. From this examination and judgements based on the combined experiences of the workshop participants, guidelines were drawn up for their use in structuring their own courses of study.

1. All curricula should have a relevance which is PERCEIVED BY THE LEARNER as having meaning in his present life and utility in future learning and coping situations. This means that curriculum materials must represent the multiethnic population of American society. They must also be of such artistic quality as to illuminate life and evoke positive responses to the creative abilities of writers chosen.

2. In order that the teacher may be an effective catalytic agent to bring the learner and the materials together the teacher must have knowledge of a wide variety of materials and must be able to direct purposeful learning experiences which will develop the students' reading power to a high level.

3. The teacher must decide which approach she is going to use to incorporate the black materials into her program. However, none of the approaches is exclusive. Each requires some use of others. The socio-historical approach lends itself well to programs where the history and literature courses can be coordinated to complement each other. The anthropological approach may help students understand how societies and systems shape us. The thematic approach may be the easiest for making the child see the immediate relevance of his study to his life. For example, the theme, GROWING UP IN AMERICA may lend itself to point out the basic needs of humans, the differences and also the commonalities of people of different cultural backgrounds, and the dignity and worth of all people.

4. Since it is the right of every member of society to have the skills needed for upward mobility in society, the teacher must be concerned with the language development of her students. At the same time, the teacher should be aware of the purely social nature of the evaluation of language dialects and show and teach a respect for the richness and diversity of language used in America. Her attitude and honest approach to the problem may remove some of the reluctance which black students have learning standard American English. This workshop's participants do not subscribe to the "leave the language alone" school of thought, but rather to the practical idea that students should be able to move with ease, according to the demands of the situation, from one dialect to another.

5. The materials chosen should not have language used in profusion which is so sensational and, in many cases, objectionable to parents, that it interferes with the students' ability to get the writers message or provokes the parent to protest against the teacher's choice of materials.

INCORPORATING BLACK HISTORY IN THE AMERICAN HISTORY COURSE

The history section of the institute chose to adopt two sets of guidelines which they studied and agreed with.

SEVEN GUIDELINES FOR INTRODUCING NEGRO HISTORY IN THE CLASSROOM (Flint, Michigan)

KNOW YOUR OWN TRUE FEELINGS ABOUT THE SUBJECT

If you feel that teaching black history is either harmful or unnecessary--if you even resent the word "black"--your chances of presenting Negro history successfully are small. Even if you are enthusiastic about the idea and bring all your sincerity and enthusiasm to the subject, you will not automatically change hostile student attitudes to ones of acceptance. Nor will you interest every student or lower the dropout rate.

Introducing black history frequently brings out unexpected resistance in both teachers and students. The reason is not hard to find: it is difficult to abandon a long-held belief or image. And our image of the American black has been formed by histories, textbooks, and mass media. Almost universally it has been a degrading one.

Teachers on the junior high school level have introduced factual material on blacks and been greeted by shouts of "I don't believe it!" by their students. One Negro social studies teacher, in fact, told me that he did not believe the stories of Negro accomplishment until he read about them in a book by a white historian. This is how deeply ingrained the Negro image is in both white and black people.

You will find, on the plus side, that the new material on blacks will interest students because the material is fresh and it is always exciting to find new dimensions to our country's history, whatever social conflicts it uncovers.

REALIZE THAT ALL STUDENTS--BLACK AND WHITE--BENEFIT FROM A STUDY OF NEGRO HISTORY.

Many whites feel that it is all well and good for blacks to study their own history, but that it is a waste of time for blacks. But consider this: Both black and white attitudes were formed by white writers and historians. Whites need to know the true part that Negroes played in the development of our history; whites will benefit from exposure to the historical truths about the Negro in both Africa and America. It is an open question, in fact, as to who will benefit more.

OVERCOME RELUCTANCE TO TALK ABOUT RACISM.

One teacher I know was hesitant about introducing words that denote race or religion in classroom discussion. "Now," the teacher reports, "no one is afraid to mention race or religion in class." But if you do sense a reluctance to mention such words as Negro or Catholic or Oriental, then deal with that reluctance first--before going any further. And remember, most frequently the reluctance you feel about talking of race or creed is in your mind, not in the minds of your students.

POINT OUT THAT WHILE THERE HAS ALWAYS BEEN OPPRESSION IN THE WORLD, THERE HAS BEEN RESISTANCE TO IT.

Oppression has been known among men since prehistoric times. But no minority has ever willingly accepted slavery or second-class citizenship. Since the beginning of this country blacks have shown stubborn bravery and courage that have always marked man's struggle for freedom.

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It is well to point out also that there have always been whites willing to fight for the rights of Negroes. Some risked fortunes, others, their lives. This has been true even though it must be admitted that the majority of whites have been indifferent to the black man's plight.

DO NOT SENSATIONALIZE SLAVERY.

It is unnecessary and undesirable for a junior high school class to dwell on the more brutal aspects of racial conflict. The vivid accounts that could easily be given of the slave trade and of lynchings do not rouse the intended sympathy. Experience has shown that emphasizing such aspects of blacks history tends either to repel students or to rouse a morbid interest in the subject. It is necessary, of course, to show that the slave was always open to physical and mental abuse and that lynching and anti-Negro riots have been a part of our past. But keep it general.

AVOID OVEREMPHASIZING OUTSTANDING NEGROES.

If you tend to stress biographical history, do not spend an inordinate amount of time on such men as Ralph Bunche, Robert Weaver, or Senator Brooke. If you teach only about outstanding blacks e. blacks and whites alike will be mystified by the turmoil today in the ghetto areas. Blacks for the most part cannot identify with the affluent blacks who "have it made." In other words, be careful that you do not present the success of the few at the expense of the plight of the many.

AVOID THE "SINGLE LESSON" APPROACH AND TRY TO INTEGRATE MATERIAL THROUGHOUT THE YEAR.

The single lesson (or unit) approach to teaching Negro history is a common one. Many texts in use today have such a chapter or unit. And teachers who use this method believe they are doing justice to the subject. The method has serious defects, however. First, it reduces black accomplishments to a very brief classroom time span. Justice cannot be done to those accomplishments in a period or two. Second, since the lesson or unit interrupts the flow of the entire course, it embarrasses and irritates both teachers and students. Frequently teachers find themselves adrift in the subject of black history--which further embarrasses everyone. And third, the single-lesson approach segregates the black, honoring him in grand isolation, apart from the mainstream of our history. The alternative is obvious. With notes and guides, the history teacher can integrate black history with his traditional course.

GUIDELINES FROM THE NEVADA STATE DEPARTMENT OF EDUCATION FOR USE IN SELECTING MULTIETHNIC MATERIALS

I. IS THE HISTORICAL MATERIAL FACTUAL?

Is the interpretation of the facts fair, reasonable, and in keeping with current trends and attitudes?

Does the historical presentation inculcate the background and contributions of various minority and/or ethnic groups in context or is such coverage simply an addendum to particular chapters?

Is the coverage of minorities presented in light of struggles for freedom and as contributory to present situations and issues?

Is the concept of "race" presented without implications of superiority or inferiority?

Are individuals discussed with whom members of an ethnic group or minority might identify and emulate?

II. ARE FICTIONAL MATERIALS PRESENTED WITH A BALANCE OF ETHNIC CONTENTS?

Are there stories of family life in a variety of ethnic settings?

Are the world of work implications reasonably treated?

Does story content reflect a multiethnic, multicultural world?

Are individuals presented with whom members of an ethnic group or minority might favorably identify?

III. ARE ILLUSTRATIVE MATERIALS UTILIZED THAT ARE MULTIETHNIC IN TONE?

Are illustrations appropriately multiethnic and in keeping with content or are they simply imposed randomly?

Do illustrations reflect a variety of ethnic groups or are they primarily light and dark?

In stories that reflect the world of work, are members of minority groups pictured in favorable work situations rather than in menial tasks?

Do illustrations serve to establish the concept of a multicultural world?

IV. IS THE TOTAL EFFECT OF THE TEXT ONE WHICH WILL ELICIT FROM THE STUDENT A FAVORABLE EMPHATIC REACTION OR UNDERSTANDING OF THOSE WITH WHOM HE WILL LIVE?

Is the total effect of the text designed to develop values appropriate to sound educational and philosophical concepts of the American way of life, freedom, equality?

Is the total effect of the textbook an honest effort to create an atmosphere for better understanding?

Does the content of the book develop for pupils an understanding of the important need of all people?

Does content help pupils to resist all attempts at stereotyping? In other words, is the student led to recognition of the dignity and worth of individuals, rather than making assumptions regarding groups--socioeconomic, minority, or racial?

Does the content provide opportunities for critical thinking and problem-solving techniques in reaching decisions, particularly regarding matters of current issues in the multiracial, multicultural world in which he lives?

ETHNIC HERITAGE INSTIUTE ON INCORPORATING THE BLACK EXPERIENCE IN THE HIGH SCHOOL CURRICULUM

RESOURCES ON THE BLACK EXPERIENCE REPORT

The Afro-American Materials Center of Miles College served as the resource component of the Ethnic Heritage Studies Summer Institute on Incorporating the Black Experience in the High School Curriculum July 15-August 9, 1974.

The institute focused on two subject areas - American History and American Literature. The library resource component correlated its instruction with the course outline of the teaching staff of the institute.

The first week may be described as a week of orientation to the operation and resources of the Afro-American Materials Center. It was at this point that the participants were informed that the "Center" was organized as a community service and began as a joint effort of the W. A. Bell Library and the Afro-American Studies Program of Miles College. A joint committee of college faculty and public school teachers has been responsible for the design and

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implementation of the "Center." The purpose of the "Center" is to serve as a resource to those public schools in Alabama that would like to incorporate Afro-American Materials into their regular curriculum. The above brief background was considered of great value for the participants in relation to the public services of the "Center" which permits use of the "Center" resources by the public.

The participants were then introduced to the Afro-American resources of books, periodicals and audio-visual materials. The session also included instruction on the use of the card catalog and the "Center" classification scheme (how the materials are arranged on the shelves).

The first week was concluded with an overview of the week's activities and a guided excerise in locating materials.

The second week of the institute involved "Resources in the form of monographs, and audio-visuals related to various methods of incorporating the Black Experience in American Literature and History." The following methods were covered: (1) The library resource component to the Thematic Approach in History and Literature, (2) The library resource component to the Socio-historical, anthropogical, and Literary Genre Approaches to American Literature. The week was concluded with assistance with the research of each group in the application of approaches to incorporating the Black experience in each subject area chosen.

In the third week activity involved the compiling of Afro-American bibliographic resources and the previewing of Afro-American audio-visuals for secondary grade levels. The week was divided into three periods coverir.g bibliographies on Afro-American History, Afro-American Literature, and Afro-American periodicals. These sessions were followed by two periods of previewing selected audio-visuals in Afro-American History and Literature.

The fourth week involved individual and group assistance in refining an assignment by the teaching staff, instructional units or models for incorporating history and literature for use in the school curriculum of the systems represented.

Time did not permit the planned evaluation and discussion of the usefulness of the Afro- American Materials Center and its resources provided for the institute. However, the fifteen participants were quite impressed with the "Center" and indicated that they would be using the "Center" throughout the school year.

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St. James, Warren D. THE NATIONAL ASSOCIATION FOR THE ADVANCEMENT OF COLORED PEOPLE: A CASE STUDY IN PRESSURE GROUPS. New York: Exposition, 1958.

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ANNOTATED BIBLIOGRAPHY

FOR TEACHERS

Aptheker, Herbert, ed. A DOCUMENTARY HISTORY OF THE NEGRO PEOPLE IN THE UNITED STATES. New York: Citadel, 1951 (paperback). This valuable collection of 179 documents spans the years 1661-1865, It is American history from the Negro's viewpoint.

Franklin, John Hope. FROM SLAVERY TO FREEDOM. Rev. Ed. New York: Knopf, 1966. Without doubt this comprehensive, scholarly, and readable volume is the best single history of the Negro in the United States.

Lomax, Louis. THE NEGRO REVOLT. New York: Harper and Row, 1962 (paperback). A distinguished journalist places the current civil rights movement in its historical context. The result is a balanced treatment of all phases of the revolt, from the NAACP to the Black Muslims.

Meier, August. NEGRO THOUGHT IN AMERICA, 1880-1915. Ann Arbor: University of Michigan Press, 1963. This book is an intellectural history of the beginnings of the Negro protest movement. The passing of Washington and the advent of DuBois herald the end of accomodation and the coming of Negro miltancy.

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Evans, Eva Knox. ALL ABOUT US. Irvington-on-Hudson, N. Y.: Capital Publishing Co., 1947. The physiological, historical, and social aspects of race are presented to early elementary students in a down-to-earth book which emphasizes the essential unity of the human race.

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Hughes, Langston, and Meltzer, Milton. APICTORIAL HISTORY OF THE NEGRO IN AMERICA. New Rev. Ed. New York: Crown Publishing Co., 1963. Containing more than 1000 illustrations and an excellent text, this book is suitable for elementary and secondary students and has been successfully used as a textbook in Negro History classes.

Williams, John A. AFRICA: HER HISTORY, LANDS AND PEOPLE. New York: Cooper Square Publishing Co., 1962 (paperback). In several hundred pictures and 25,000 words, this book fulfills the promise of its title. It is suitable for use by both advanced elementary and secondary students.

SECONDARY

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Williams, John A. AFRICA: HER HISTORY, LANDS AND PEOPLE. New York: Cooper Square Publishing Co., 1962 (paperback). In several hundred pictures and 25,000 words, this book fulfills the promise of its title. It is suitable for use by both advanced elementary and secondary students.

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PERIODICALS FOR SECONDARY STUDENTS

JCURNAL OF NEGRO HISTORY. Association for the Study of Negro Life and History, Washington, D. C. (quarterly). The best source of scholarly articles on Negro history.

NEGRO HERITAGE. Sylvester Watkins, P. O. Box 8153, Chicago, Illinois. (monthly). A leaflet containing historical and current topics relating to Negroes.

NEGRO HISTORY BULLETIN. Association for the Study of Negro Life and History, Washington, D. C. (quarterly). Articles selected to promote "an appreciation of the past of the Negro and . . . an understanding of his present status."

W. A. BELL LIBRARY
Miles College
AFRO-AMERICAN PERIODICAL SUBSCRIPTIONS

AFRICA REPORT. African-American Institute. Bi-monthly.

Contains articles by experts and firsthand reports from correspondents on economic and political developments in African countries. Also biographies and book reviews.

AFRICAN AFFAIRS. Royal African Society. Quarterly.

Its' scholarly essays, articles, talks and notes are concerned with modern political, social and economic affairs of Africa. It also includes book reviews and bibliographies.

AFRICAN ARTS. African Studies Center. Quarterly.

This journal contains authoritative and illustrated articles on literature, music, dance, traditional and contemporary art, film and sculpture. Book reviews, stories, poems, listings of exhibitions and festivals and other current events are included.

BLACK ENTERPRISE. Earl Graves Publishing Co. Monthly.

This magazine gives information and advice on activities and career opportunities in both Black and non-black companies and organizations.

BLACK NEWS. East Organization. Weekly.

Publication aims to "agitate, educate and organize" by presenting topics and issues of current interest. Many issues are concerned with the New York City area.

BLACK NEWS DIGEST. U. S. Dept. of Labor. Weekly.

Newsletter contains articles and information on the U. S. Department of Labor that relates to Blacks.

BLACK SCHOLAR. Black World Foundation. Bi-monthly.

These scholarly articles are designed for the Black intellectual as well as the street radical. There are also book reviews along with poems and prose.

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BLACK STARS. Johnson Publishing Co. Monthly.

Contains illustrated articles on Blacks in the field of entertainment.

BLACK WORLD. Johnson Publishing Company. Monthly.

Magazine reflects the militant Black attitude in America through its articles, plays, short stories, and poetry. Has book reviews.

CLA JOURNALS. College Language Assoication. Quarterly.

This scholarly journal has articles by and about Blacks in American literature and language. Book reviews and news about the College Language Association are included.

CRISIS. National Association for the Advancement of Colored People. Monthly.

This is the official publication of the NAACP containing articles on all aspects of Black culture, politics, and history along with activities of the NAACP. Much information is devoted to civil rights action.

EBONY. Johnson Publishing Co. Monthly.

Articles, accompanied by many photographs, cover all phases of Black life and culture. The emphasis is on photographs, but there are many honest articles of current interest.

ESSENCE. The Hollingsworth Croup, Inc. Monthly.

Magazine is for Black women with articles on fashion, home furnishings, dieting and Black males as well as politics, education and Black identity.

FREEDOMWAYS. Freedomways Associates, Inc. Quarterly.

Centered on the Black freedom movement, this publication contains poetry, art, fiction and nonfiction and critical book reviews.

JET. Johnson Publishing Co. Weekly.

Contains weekly summaries of Black news on all topics. Many of these well-reported articles are accompanied by photographs. One section has a listing of Black performers on television for the week.

JOURNAL OF NEGRO EDUCATION. Harvard University Press, Quarterly.

Journal covers all levels and all aspects of education including historical, legal, sociological, phychological and political points-of-view.

JOURNAL OF NEGRO HISTORY. Association for the Study of Negro Life and History. Quarterly.

Many articles dealing with biographical material on Blacks are contained in this journal. Book reviews, notes on meetings and events and brief news items are also included.

NEGRO EDUCATIONAL REVIEW. Florida Memorial College. Quarterly.

This journal "seeks to present scholarly articles and research report, competent analyses and descriptions of current problems and significant compilations." Articles are primarily written by and of interest to teachers and administrators at all educational levels.

NOTE: Library has only a few issues.

NEGRO HISTORY BULLETIN. Association for the Study of Negro Life and History. Monthly.

The purpose of this journal is to "promote an appreciation of the life and history of the Negro, to encourage an understanding of his present status and to enrich the promise of the future." In addition to the articles on the life and history of Blacks, there is a book review section.

PHYLON. Atlanta University. Quarterly.

Covers many aspects of Black life and history. Much of the information is on current topics. Also contains book reviews and sometimes poetry or a short story.

RACE RELATIONS REPORTER. Race Relations Information Center. Bi-weekly.

A newsletter centered upon race relations and all minority groups. Each issue also contains a biographical sketch, commentaries and short articles on various activities.

RENAISSANCE II. Afro-American Cultural Center at Yale. 4/year.

This is "a journal on the Black experience, presenting scholarly and creative articles on Blacks throughout the world."

RESEARCH IN AFRICAN LITERATURE. University of Texas. 2/year.

The official publication of the African Studies Association Literature Committee and the African Literature Seminar of the Modern Language Association, it contains scholarly articles, news of current research and book reviews for students and teachers of the literatures of Africa. Also includes abstracts of theses and papers, reports from libraries, archives and conferences.

REVIEW OF BLACK POLITICAL ECONOMY. Black Economic Research Center. Quarterly.

Articles are concerned with the economic status of Blacks in the U. S. Also contains critical book reviews.

SOUTH AFRICAN SCOPE. Information Service of South Africa. Bi-monthly.

Contains illustrated short journalistic articles mainly on cultural and recreational activities of the people of South Africa, both Black and white.

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APPENDIX

ETHNIC HERITAGE INSTITUTE

MILES COLLEGE

JULY 15, 1974 - AUGUST 9, 1974

INCORPORATING THE BLACK EXPERIENCE IN THE HIGH SCHOOL CURRICULM

MR. RICHARD HANNON
MISS BETTY GATES
INSTRUCTORS

by JOSEPH A. SANFORD

Joseph A. Sanford
Carver High School

INCORPORATING THE BLACK EXPERIENCE IN THE HIGH SCHOOL CURRICULUM

ETHNIC HERITAGE

OBJECTIVES FOR UNITED STATES GOVERNMENT AND AMERICAN HISTORY

The student should be able to record the background of the early Americans from Europe and point out how their European background effected their activities in America.

The student should be able to discuss the issues and problems which confronted the Negroes in the seventeen and eighteen hundreds in their struggle for freedom and equal opportunities in America.

The student should be able to identify the national and individual motives of the Spanish in the discovery and exploration of America.

The student should be able to identify the problems of the Indians and their contributi s to America.

The student should be able to identify the problems of the Black Race and their contributions to America.

The student should be able to explain facts on the social, political and economic conditions as it existed in the United States prior to the Civil War and to discuss why the abolition or retention of slavery might effect the stability of our country.

The student should be able to reason and understand why and how the United States government came about.

The student should be able to identify the leaders of three slave rebellions.

The student should be able to tabulate and point out the valuable contributions to society by American Negroes.

The student should be able to point out the large participation of Negroes in the War of Independence.

AMERICAN AND BLACK HISTORY IN MERGER

SPECIFIC OBJECTIVE

To aid students in developing a clear concept as to the contributions made by different races of people, with emphasis on Black participation in the development of the United States Government.

OUTLINE

a. Before the War for Independence
b. Negro participation in the War for Independence
c. Independence, the Constitution, and Slavery
d. Negroes in the Northwest Territory (Detroit and Michigan)
e. Slave revolts
f. The Negro and the War of 1812
g. The American Negro: His Cultural and Religious Life
h. Famous Negro Americans, 1763-1815
e. Slave revolts
f. The Negro and the War of 1812
g. The American Negro: His Cultural and Religious Life
h. Famous Negro Americans, 1763-1815

THE AMERICAN REVOLUTION AND THE CONSTITUTION

A. Definition and Philosophy of government

1. Government is the agent through which the state exerts its will and accomplishes its ends.
2. Government is democratic, an all pervading social force with power given it by the people with the consent of the people.

B. Definition of Democracy and Representative Government

1. How democracy began
2. Taxation with out representation
3. The American revolution
4. Blacks in the American Revolution
   a. Continental Congress barred blacks from Army (1775)
   b. Prince Whipple, Oliver Cromwell crossed Delaware River with George Washington (1776)
   c. 400 Blacks held off 1500 British in Battle of Rhode Island (1778)
   d. Famous Black Regiment disbanded at Saratoga (1783)
   e. Benjamin Banneker appointed by Jefferson as consultant on design for Washington, D. C. (1791)
   f. Benjamin Lundy, Colonizationist 1793

C. The Declaration of Independence - July 1776

D. The fight for freedom - Ideas on Slavery

E. Blacks fight for survival

1. The African Free School, first FREE school operated in New York City - (1787)
2. Population of blacks, 757,181 Blacks, only 59,557 are free.
3. Black civilization and heritage in America.
4. African Culture - Simple to complex
5. Africa during the first through seventh century
   a. Kingdoms of Ghana, Kumbi and Walata
   b. Early Egyptian Civilization

F. Blacks during the American Revolution

1. Phyllis Wheatley, poetess of American Revolution arrived on slave ship. (1761)
2. George Washington and the Negro - Washington's views toward the use of the Negro in the Revolution.
3. Life of Lord Dunmore in the Revolution.
4. Crispus Attucks first of five men killed in Boston Massacre. (1770)
5. Peter, Salem, Salem Poor, Caesar Brown, Titus Coburn Alexander Ames at Bunker Hill. (1775)

G. Historical background of Representative Government

1. Ancient Civilization and Contributions
   a. Romans, Greeks, Germans, French
2. Kingdoms of Egypt, Ethiopia and Ghana
3. Explorations of Spain and Portugal
4. Discoveries of the New World
   a. desires for riches, gold, silver
   b. the human exchange of people
5. Slavery, the earliest grievance against the King
6. The desire of the Colonist for representation in Parliament
7. Treaty of Paris, 1783 (promised return of slaves to their owner)-England recognizes the U. S.
8. Many slaves freed as a reward for their Military Service.

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H. Colonial background European and African

1. The founding of Jamestown, Va. (Slavery-1619)
2. Method of Colonization indentured servants and slaves.
3. Full Colonization - the thirteen colonies
4. Government in the colonies
5. Types of colonies, Royal, Proprietary and Charter
6. The colonies unite
7. The Albany Plan, the Stamp Act
8. The first Continental Congress, (1774).

SPECIAL REPORTS

a. Servitude and slavery in the southern colonies
b. Attitudes and feelings of blacks toward slavery
c. Shay's Rebellion
d. Explain: America's freedom was the means of giving slavery itself a longer life than it was to have in the hands of the British.

9. America could no longer put all the blame for slavery on England, but on their own selfish interests.

I. The articles of Confederation

1. Defects found in the colonies
2. Call to amend the Article

J. The development of the United States Constitution

1. Constitutional Convention Pennsylvania-May-September, 1787
2. Members present-States Represented-Attitudes on Government
3. Plans and Compromise presented-Debates held
   a. State vs Federal-Large States vs Small States
   b. Compromises that were made

K. The first Draft or Writing of the Constitution

1. Members present-members who remained
2. The preamble
3. The Seven Basic Artivles
4. The signing of the Document - The Fight for Ratification

L. Article 1 - The Legislative Department

1. Legislative House
   a. Representatives
   b. Senators
   c. Qualification, Power and Duties of each house
   d. Voting - Democratic for government
2. Power of Congress

M. Article II - The Executive Department

1. Qualifications, Term, Salary and Election of the President

2. Powers and Duties

N. Article III - The Judicial Department

1. Court System - Judges, Term of Office, Power and Duties

O. Article IV - Relations of the State

P. Article V - Provisions for Amendent

1. Right of the States to amend the Constitution-Methods

Q. Article VI - National Debts, Supremacy of National Law, Oath

R. Article VII - Ratification-Signatures of Founding Fathers

1. Ratification - June 21, 1788
2. Effective - March 4, 1789
3. The First President was inaugurated - April 30, 1789

S. Constitutional Amendments

1. First ten-Bill of Rights
2. Civil Rights - Political Rights
3. Black Power - Discussion
   a. W. E. B. DuBois vs Booker Washington
   b. Malcolm X
   c. Stokley Carmichael
   d. H. Rap Brown
   e. Paul Harvey
   f. Lester Maddox
   g. Eugene "Bull" Conner

T. Black Americans - Black Heritage

1. Americans Heritage
2. Political Institutions - Family States
3. Village States - Kingdoms - Empires
   a. Melle and Songhay
   b. Electing Family - The Enthroning Family
   c. Ministers and Advisors
   d. Military Organization

U. Economic Life

1. Specialization of Labor
   a. Agricultural - Arts and Crafts

V. Social Organization

1. Nobility, Serfs, Slaves

W. Religion

ACTIVITIES

At the end of each chapter of the textbook-note suggested activities, suggested reading, questions for review, and questions for discussion. Books for reading and review may be found listed in the textbook and several of them may be found in your school library or in the local public library.

To introduce the unit, discuss with the class members some of the new independent nations to emerge during the past few years such as India and Ghana. Discuss the need for written law and established governments in Africa.

A committee may be selected to start collecting material and doing research work for a bulletin board display.

Ask the students to tell what they think are their constitutional rights. Then, with administrative permission, invite a guest speaker from the local bar association to discuss them.

Prepare a chart illustrating the idea of "Check and Balances" in our Constitution.

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Assign oral reports explaining the views of Alexander Hamilton on:

a. Articles of Confederation
b. THE FEDERALIST PAPER
c. The Federalist Party
d. George Washington
e. Aaron Burr
f. Thomas Jefferson

Report on the lives of:

a. Francis Cardoza
b. Robert Elliot
c. Hiram R. Revels
d. Blanche K. Bruce
e. Frederick Douglas
f. W. E. B. DuBois - 1920 - 1963

Stage a debate or forum on one of the following questions:

a. Resolved, that Booker T. Washington was a greater asset to the Black race than W. E. B. DuBois.
b. Resolved, that the 22nd amendment to the Constitution should be repealed.
c. Resolved, that Abraham Lincoln was the greatest friend to the Black than Franklin D. Roosevelt.

Construct a diagram or poster to illustrate the various roles of Blacks during the Revolutionary War period.

Resources:

Audio-Visual Aids - Films may be obtained from the Film Library.

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00019

INSTRUCTIONAL DELIVERY UNIT

TEACHING THE BLACK EXPERIENCE

IN

AMERICAN LITERATURE

— Juanita W. Todd

00020

PHILOSOPHY

It is extremely necessary and important that we constantly hammer away the fact that Black men contributed to the growth and development of this great country because it seems that textbooks either forgot this or give little coverage to these contributions and, in many instances, distort the facts when they do give some meager coverage. Our students must know that their ancestors have been in every phase of the development of this country.

—From an address by D. H. Millender

I believe that the teacher in today's schools must respond to the stinging challenge, and broad perspective of interlocking the Black experience in the total curriculum of students; particularly in the areas of history and English.

Because English is my area, I believe that it is my duty and responsibility to help Black students to find the "lost" chapters which the Muse of history and the Muse of literature conveniently omitted from the textbooks of America, and the curriculum of the schools. It is to this goal which I address this unit.

—Juanita W. Todd

LONG—RANGE GOALS

OBJECTIVES

To build an understanding of the history of Africa and its development with special emphasis upon Black Africa, including a study of government, family and community structure, art, literature and language, music, drama, laws, education, customs, religion, occupations, and every aspect of the culture of the people.

To heighten awareness of the effect of the migration of black Africans to the Western Hemisphere, especially to the United States.

To deepen the appreciation for the contributions of black people to the entire development of civilization.

To foster an understanding of the unique "black experience" in America as it is reflected in:

a. Afro-American modes of cultural expression
b. Afro-American social and political institutions
c. Historical development within the cultural, social, political, and economic context of American life as a whole.

To study the problems which Afro-Americans face in American communities today, and wherever possible, actively cooperate with individuals and organizations of the black community in their solutions.

BEHAVIORAL OBJECTIVES

OBJECTIVES

THE AFFECTIVE DOMAIN

The student should be able to empathize with fellow-students of the opposite race by recalling incidents in which their families and friends have been befriended by a member of the opposite race.

The students should be able to write a short composition in which they describe a good trait possessed by a fellow student of the opposite race.

The students should be able to analyze the emotional state of a fugitive slave in a slave narrative and state categorically what his feelings might have been in the same circumstances.

The students should be able to recreate roles of characters in the poetry of black writers mentioned in the unit. (Emphasize the incidents in the life of Frederick Douglas)

THE COGNITIVE DOMAIN

The student will be able to demonstrate their knowledge of how people are led to think a certain way by dividing into groups and participating in a lively discussion on the subject "Who does your thinking for you?

The student should be able to list what he conceives to be poems in Black literature, and poems in the text that share the themes of universal law.

The students should be able to separate facts from opinions about the black man in America.

The student should be able to classify black writers according to the periods in which they lived and wrote in American literature.

THE AFFECTIVE DOMAIN

The students should be able to write a description of his own personality in which he isolates the factors which might have controlled his thinking in relation to the prose and poetry studied in this unit.

OUTLINE

I. Introduction of unit

A. Presentation of theme: Who does your thinking for you?
B. Statement of purpose of unit
C. Statement of validity and significance of theme

II. Explanation of the sentimental style of nineteenth century thinking and twentieth century thinking in view of facts and events leading to the Black Revolution

III. Distribution of materials

A. Specified Selection (from the following writers plus other not listed)
1. The Life of Frederick Douglas
2. The works of Shirley Jackson: "The Lottery"
3. The Black poets (selected poems from:)
a. James Weldon Johnson "Creation"
b. Claude McKay "If We Must Die"
c. Jean Toomer "Cane"
d. Langston Hughes - Selected Poems
e. Countee Cullen - Selected Poems
f. Margaret Walker "For My People"
4. White American poets
a. Carl Sandburg "Chicago"
b. Robert Frost "The Road Not Taken"
c. Emily Dickinson - Selected Poems

B. Specified Novels

IV. Completion of the reading (Including The Harlem Renaissance)
A. Alternating discussion, group oral reading, and silent reading
B. Using the study guide and making plans to complete the unit within the period of six weeks

THEMATIC UNIT APPROACH

Unit: WHO DOES YOUR THINKING FOR YOU?

BEHAVIORAL OBJECTIVE for launching the thematic unit on the ways people allow their thinking to be distorted:

The students will read the following selections:

SOUTH TOWN by Lorenz Grahm - about race prejudice in the South

A RAISIN IN THE SUN by Lorraine Hansberry - Discusses housing and job discrimination in the North

JULIE'S HERITAGE by Catherine Marshall - about a Negro girl in a white school

THE LILIES OF THE PLAIN by William Barrett - shows discrimination overcome by a Negro and some German nuns

ALL AMERICAN by John Tunis - shows how a football hero overcomes prejudice

Incorporation in the American literature text:

Behavioral objective for launching the process of incorporation:

I. The students will read from their text the following selections:

A. "The Lottery"
B. "Catherine and the Winter Wheat"
C. "If I Were Seventeen Again"

Also from other courses:

A. "The Greek Dog"
B. "Bad Influence"
C. "The New Kid"

Also:

A. Famous Slave Narratives
1. THE NARRATIVE OF THE LIFE OF FREDERICK DOUGLAS, AN AMERICAN SLAVE, by himself
2. "The Fugitive Blacksmith"
3. "Running a Thousand Miles to Freedom"
4. Poems by Margaret Burroughs
5. Poems by Betty Gates

Highlights on the themes:

"The individual's feeling of dignity and worth has been greatly destroyed in many cases, and definitely damaged in others by depersonalization."

One of the important dimensions, that of education's role in helping black children to a more positive image of themselves, is that of using literature as a means to this end.

By incorporating the black experience in conjunction with other materials we will stress the importance of all people in the shaping of self-concepts.

A unit on Negro literature can have definite value for pupils of all ethnic groups.

Enrichment:

The use of poems, essays, articles, and filmstrips; articles and closed circuit television to enrich the unit.

The use of community resources such as very old descendants of slaves.

The use of the record: "Many Voices" which includes "God's Trombones"

Enrichment of the unit may also be achieved by the reading of poems by the teacher, as well as the use of playing tapes revealing the teacher's own interpretations.

THE NEGRO IN AMERICAN LITERATURE

From the very beginning in this country the Negro has been creative, though without recognition in literature and art. During more than two centuries of an enslaved peasantry, the race has been giving evidence, in song and story lore, of an artistic temperament and psychology precious for itself as well as for its potential use and promise in the sophisticated forms of cultural expression, expressing themselves with poignancy and symbolic imagery, unsurpassed, and often unmatched by any folk group.

Controversy and moral appeal gave us UNCLE TOM'S CABIN the first conspicuous example of the Negro as a subject for literary treatment.

Negro authorship may be classified into three main activities: Poetry, Fiction, and the Essay, with an occasional excursion into other branches. In drama, until very recently, there were no very great early achievements.

Claude McKay, the poet who leads his generation, is a genius meshed in his dilemma. His work is caught between the currents of the poetry of protest and the poetry of expression. (My own personal comment here is that Mrs. Gates reminded us that all of the Black man's poetry, whether classified as protest or otherwise, is an expression of his life, and therefore should be regarded as expression in its highest form.)

The development of fiction among Negro authors has been one of the repressed activities of our literary life in America.

In the last decade of the nineteenth century, Dunbar and Chesnutt were turning out both short stories and novels.

Jean Toomer, the author of CANE is recognized as the writer who never compromises or surrenders the artists' vision.

—From BLACK EXPRESSION; Addison Gayle, Jr.

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INSTRUCTIONAL UNIT

NAME ..... Mrs. Phyllis L. Jones

Date ..... August 8, 1974

Instructor ..... Miss B. Gates

00023

Thematic Unit
Prepared by Phyllis Jones
Holy Family High School

THE SHORT STORY
FACING PROBLEMS AND DILEMNAS IN LIFE

A. Introduction

This unit will be developed around short stories that relate directly to facing problems and various dilemnas encountered in life. It is designed to show students that ALL people regardless of race or color have human needs, face trying situations and must make decisions.

The unit will also examine selected novels that support this thematic approach thus enlightening the student as he attempts to understand himself as well as others.

B. General Objectives

1. To introduce the short stroy as a form of literature.
2. To explore the uniqueness of this form.
3. To introduce the writer of the short story including the Black writer and his contributions.
4. To help students of all races to better understanding of themselves and others.
5. To continue the improvement of language skills, writing skills and critical thinking of the student.

C. Discussion of the Short Story

1. Background material on the short story
2. The Elements of the Short Story
3. The Short Story Writer

D. Selections

1. THE NECKLACE, Guy de Maupassant
2. BOY WHO COLORED CHIRST BLACK, John Clarke
3. THE GREEK DOG, MacKinlay Kartor
4. "Po Sandy" from THE CONJURE WOMAN, Charles Chestnutt
5. RANSOM OF RED CHIEF, O. Henry
6. THE OVERCOAT, John P. Davis
7. THE LOTTERY, Shirley Jackson
8. DIG RIGHT IN, B. J. Chute
9. NEIGHBORS, Diane Oliver
10. Selected TALES OF SIMPLE, Langston Hughes

E. General Discussion Questions

1. What is the problem in the short story?
2. How does the protagonist react to the problem he is faced with?
3. How do you feel about the main character and why?
4. How does the author present this story? What style does he use or what subject does he treat?
5. Have you ever been faced with this type of problem? If so, how did you react to it? If not, how would you have handled the situation had you been the victim?

F. Suggested Novels (to be read and compared to short story techniques)

1. OF MICE AND MEN, John Steinbeck
2. AUTOBIOGRAPHY OF ANNE MOODY, Anne Moody
3. THE LEARNING TREE
4. ALL AMERICAN, John Tunis

(Students will make various individual or group reports on these selections. They could also be used in the form of projects.)

G. Filmstrips

1. ELEMENTS OF THE SHORT STORY
2. THE AMERICAN SHORT STORY
3. GROWING UP BLACK

(Consult your library at the school and various catalogues that have listings of various audio-visual aids in short stories.)

H. Bibliography

†1. ADVENTURES IN READING, Evan Lodge, Harcourt Brace
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4. AFRO-AMERICAN LITERATURE, Fiction, William Adams, Peter Conn and Barry Slepe
5. FIFTY GREAT SHORT STORIES

† Basic texts

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INSTRUCTIONAL UNIT

Subject: SPEECH: CHORAL READING AND SPEAKING IN CHORUS

Approach: Thematic (Growing UP)

Yvette L. Maxwell

00025

Thematic Instructional Unit in Speech and Choral Reading
Growing Up: Yvette Maxwell, Jones Valley

INTRODUCTION

The interpretation of poetry by a group has been called by a number of names: group speaking, choral reading, verse speaking, and choric speech. Trosidder defines it as, "The recitation of poetry, in different arrangements for combinations of voices by a choir or chorus."

Choral reading is not a new form by any means, though it has been popular in the United States as a speech form only in the last twenty or thirty years. There was often monotony in interpretation; affected diction resulted from stilted imitation of the precise tones of some directors. Today, however, we look at choral reading with a different eye. The wise director uses this medium to motivate a clearer understanding of the material to be read to encourage the timid in using their voices, and to develop a sense of rhythm and meaningful delivery.

Black poetry will be used in conjunction with other materials. By so doing, we will stress the importance of all people in the shaping of concepts.

OBJECTIVES

1. To use choral reading as an educational device to help the individual develop his own ability to interpret the printed page.
2. To improve the vocabulary through the understanding of poetry.
3. To introduce students to Negro contributions in literature.
4. To help students of all races to a better understanding of themselves and of each other.
5. To help all students recognize that they must be able to express themselves.
6. To aid the timid in developing self-confidence.
7. To break the speech patterns of the monotonous speaker.
8. To develop choral reading as an art form.
9. To increase the individual's own enjoyment of poetry.
10. To relate the contents of this unit to contemporary life.

SUBJECT MATTER OUTLINE

I. How to choose a selection.

A. The individual must want to reach the minds and hearts of the audience.

B. The selection must interest, move, or stimulate the individual.

C. The poem must be appropriate for the occasion.

II. The pupil must understand the selection.

A. You must understand your material.

B. It is absolutely necessary to know the: who?, what?, where?, and how.

C. You should be thoroughly aware of the attitudes or feelings involved.

D. Read the selection silently a few times before reading it aloud.

E. Look up a few other works by the author and perhaps study some of the main influences in his life.

F. You should be able to express the central idea in one statement.

1. Look up unfamiliar words.

2. Investigate and study unfamiliar ideas.

3. Do you understand the sentence structure?

4. Determine the main feelings of the selection.

III. The purpose of this unit is to communicate to others.

A. You should strive for maximum intelligibility.

B. Perhaps the most effective way of getting across the author's meaning is to paint mental pictures with the use of your voice and body.

1. To create imagery you must let your own senses react fully.

2. Your selection will contain at least one of the following appeals to our physical senses: visual, auditory, tactile or touch, olfactory, gustatory, thermal, balance, or motion.

C. You should plan an effective introduction.

D. Practice reading aloud until you feel the desired sensation.

PROPOSED SYLLABUS

I. Division of the class into sections according to the pitch and resonance of the voices.

II. Simple unison speaking to learn to follow the director and to follow and understand fundamental rhythm.

III. Development of special types of group speaking.

A. Refrain: the solo with repetitive lines by the chorus.

B. Antiphonal: the two-part arrangement, with statement or question by one half of choir and response from other half.

C. Sectional: division of the group into three or more parts.

D. Line-a-person: series of solo lines with interpolations by entire chorus.

E. Cumulative sequence: adding or subtracting of voices to achieve special effects.

F. Dialogue with comments: assigning of solo parts of characters in narrative poetry with the chorus or sections of the chorus reciting the explanations and transitions.

IV. Unison speaking of the more thoughtful poems.

A. The African influences on "Black America", French, English, and German influences

B. Study the forms used by different cultures.

1. Unison

2. Antiphonal

3. Troubadours-Ballad

4. African Ceremonial chants, and dances

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5. Folk Dances (African, German, English a. J French)

V. What The Student Can Learn From This Unit: unit.

A. To recognize good poetry.

B. To develop self-confidence.

C. To form the habit of speaking accurately and distinctly.

D. To coordinate bodily movements with inflections, rhythm, and body positions.

VI. The techniques to be learned from a choral speaking unit.

A. What constitutes the chorus.

B. What is the function of the director?

C. The procedures used for selecting members of the choir.

1. The light speaking voices.

2. The low speaking voices.

3. How these voices form a unit.

D. Specific rules the choir must follow.

E. The choir must recognize the definite forms of measured beats.

Specific objectives that must be recognized at this point.

1. To recognize problems people encounter while growing up in today's world.

2. To exchange experiences with each other.

3. To help students of all races to a better understanding of themselves and of each other.

PROCEDURE

Obviously, a verse-speaking choir should at first proceed slowly. First, its members must be auditioned and divided into its four groups, high and low voices for girls, and the same for boys. Then a poem should be chosen for the low voices. This poem should be worth while and suited to choral-speaking. The theme of the selection chosen should be understood by all. Several interpretations should be considered, but one definite interpretation should finally be agreed upon. The constrasting moods and pictures of the selection should be decided upon, and the highest point of interest in the poem should be pointed out. This poem should then be read in unison. In the same way the light voices may choose, prepare, and read a poem in unison.

The next step is to do antiphonal reading, with high voices asking questions, or giving the first part of a parallel, and the low voices answering of balancing the parallel.

Next, the choir may try refrain reading, or poems with a narration and a refrain. The refrain should be secondary to the story.

At first the choir groupings should be as compact as possible, with only a slight division between the low and the high groups. Later, solos and more complicated groupings may be worked out.

METHODS TO BE USED

I. Scan the poem to determine stress patterns.

II. Write the poems as if they were prose.

III. Do not stop at the end of every line. (Thought units may be carried over from one line to the next. Let your pronunciation be your guide.

IV. Study the history or background of choral speaking.
A. Study the forms of readings uded by different peoples: Greek Choruses: African cultural patterns;
B. To relate the contents of this unit to contemporary life.

MATERIALS TO BE USED FOR THIS UNIT:

Jean Toomer
"Songs of the Son", from Cane
"Stormy Ending", from Cane

Walt Whitman
"Pioneers! O Pioneers"

Claude McKay
"If I must Die" "My Mother"
"The Lynching"

Frederick Douglas
"Drawn from Life", as applied to the early death of his mother

Langston Hughes
"Mother to Son"
"Dream Variations"
"Harlem"
"Ballad of the Landlord"

Gwendolyn Brooks
"We Real Cool"

Naomi Madgett
"For A Child"

Paul Lawrence Dunbar
"Why Fades A Dream"
"We Wear the Mask"

James Weldon Johnson
"The Black Mammy"

Phyllis Wheatley
"Imagination"

Carl Sandburg
"What Shall He Tell That Son"
"I Love You for What You Are"

Robert Coffin
"The Secret Heart"

Arna Bontemps
"My Heart Has Known Its Winter"

LANGUAGE SKILLS

1. To continue growth in vocabulary
2. To achieve continued improvement in reading and speaking
3. To emphasize critical thinking

ACTIVITIES:

1. Organization of speech choir
2. Reading sentences aloud to imply various meanings.
3. Find at least ten examples of imagery
4. Interpret selections to give emphasis to the rhythm
5. Listen to records (The poetry of Langston Hughes --- Ruby Dee and Ossie Davis ---
6. Discuss and define words that are not familiar to the student

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7. Read sentences aloud varying the emphasis in each in order to vary the meaning.

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BOOKS

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Smiley, Marjorie B., Paterno, Domenica, and Kaufman, Betsy, WHO AM I?, N. Y: 1966: Macmillan Gateway English

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Hughes, Langston, NEW NEGRO POETS, U. S. A.

Johnson, James Weldon, BOOK OF AMERICAN NEGRO POETRY: AN ANTHOLOGY, N. Y., 1927

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Adventures In Literature Sound Filmstrips, Guidance Associates, THE HARLEM RENAISSANCE AND BEYOND, N. Y.

Sohn, David A., PICTURES FOR WRITING, N. Y.: Bantam Paithfinder Ed., (record)

Hughes, Langston, POETRY OF LANGSTON HUGHES, Narrators Ruby Dee and Ossie Davis, N. Y.: Caedmon Records

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New American Library, BLACK VOICES, N. Y.: A Mentor Book, New American Library

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OUTLINE FOR ALABAMA HISTORY: RECONSTRUCTION ERA

Julia Coleman

Holy Family High School

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OUTLINE FOR ALABAMA HISTORY: RECONSTRUCTION ERA

Julia Coleman
Holy Family High School

COURSE DESCRIPTION

The primary duty of the teacher of history is to "sell" the student on the importance of the subject. History is not merely "past politics" as some early historians seemed to think. It is the total experience of man on earth, all that has ever been though, said and done.

Though history is, in a sense, the collective memory of mankind, it is not simply a collection of facts to be memorized. It is the story of human triumphs and tragedies to be understood. An understanding of history is possible as each generation, reacting to events in its time, seeks to interpret the present and asks questions about the past and future. History is actually "a bridge connecting the past with the present and pointing the road to the future".

In this course we are going to tie in the black man's way of life as an American citizen and how the black man helped to make America what it is today. We will also study his knowledge of government and lawmaking brought from his home land.

COURSE OBJECTIVES

1. To learn with a positive approach, that blacks helped to make America what it is today.
2. To understand that most of the materials on blacks are supplementary to our text.
3. To understand the tariff struggle, controversy ever slavery, the working and treatment of slaves.
4. To learn the true meaning of the three slave codes, the free Negro, and the domestic slave trade.
5. To know that the Radicals imposed their brand of reconstruction on the South
6. To know and understand the thirteenth, fourteenth, and fifteenth ammendments.
7. To know slavery was abolished as a result of the war.

COURSE REQUIREMENTS

Each student will be given a book list on blacks. These books will supplement every unit in your text. You will find a black man in every face of life, from the beginning of civilization up to now. The only way to know this, is to find it for ourselves and combine rather than to learn them separately.

From your outside reading, a report will be made to the class whether it is group or individual work. Your topic will be approved by the teacher.

1. A textbook for the course is a must.
2. All work assigned passed in on given date.
3. An oral or written test will be given each week.
4. Participation in class discussion is urged.

UNIT OUTLINE IN ALABAMA HISTORY

Reconstruction: The Radical Era

I. Plan Organization
   A. The Congressional or Radical Plan
   B. Military Rule in Alabama
II. A New Constitution
III. The Radical Convention
IV. The Constitution of 1868
   A. Negro Participation in Government
   B. Negroes in the constitutional convention of 1867-68
V. The Ratification Issue
   A. The Radicals Take Charge of Reconstruction
   B. Negroes Are Denied Equal Rights
VI Beginning of The Plantation System
   A. Inventions
   B. Flush Time in Alabama
   C. Alabama: A Part of The Frontier
VII. Growth of Population
   A. Negroes -- Most of them were slaves
   B. Whites -- Some indentured servants
VIII. Working and Treatment of Slaves
IX. The Slave and The Law
   A. Louisiana --- "Code Noir"
   B. The Virginia Code
   C. The South Carolina Code
   D. "The Black Codes"
X. The Amendments
   A. 13th
   B. 14th
   C. 15th

ACTIVITIES FOR LEARNING

A) Explain how each of the following affected Alabama's attitude in the growing controversy over slavery.

1. Henry Clay's American System
2. The Nat Turner Insurrection

B) Making Comparisons

1. How was the life of the free Negro different from the life of the slave?

2. Compare the positions of Carpetbaggers and Sealawags during the reconstruction period.

C) Finding the Main Ideas

D) Projects -- Play Writing -- Role Playing

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1. Kenneth M. Stampp. THE ERA OF RECONSTRUCTION 1865-1877 (Knopf, New York, 1965, and Vintage paperback), discusses the truths and fables of Reconstruction history and historiography in a fact-laden and important book. Recommended for teachers wishing an accurate survey of the period, and for high school upperclassmen doing research.

2. Herbert Aptheker, ed. A DOCUMENTARY HISTORY OF THE NEGRO PEOPLE IN THE U. S. A. (Citadel, New York, 1962, paperback) Chapter Five is the most thorough collection of Negro writing available for this period. Congressional testimony, speeches, letters, and petitions are included in this entirety.

3. Milton Meltzer. IN THEIR OWN WORDS, Vo. II (Crowell, New York, 1965, paperback) includes almost a hundred pages of text and documents by Negroes during Reconstruction.

4. John Hope Franklin. FROM SLAVERY TO FREEDOM (Knopf, New York, 1967) Chapters XVIII present a balanced view of reconstruction in the south, its accomplishments and its eventual overthrow by the forces of white supremacy.

5. William Loren Katz. EYEWITNESS: THE NEGRO IN AMERICAN HISTORY (Pitman, New York, paperback). Chapters X and XI present documents, pictures, and text describing the Negro's trials and triumphs during Reconstruction.

6. Grady McWhiney. RECONSTRUCTION AND THE

FREEDMEN (Rand McNally, Chicago, 1963, paperback) is an excellent and brief series of documents on the Negro's role in the political, economic, and social life of Reconstruction.

8. Veron Lane Wharton. THE NEGRO IN MISSISSIPPI, 1865-1890 (University of North Carolina Press, Chapel Hill, 1947, paperback) is a scholarly study of the Negro's role in Mississippi during and after the Reconstruction. Chapter V on the Black Codes and Chapter IV on the Freedmen's Bureau are excellent for research.

9. Frederick Douglass. LIFE AND TIMES OF FREDERICK DOUGLAS (Collier, New York, 1962, paperback) Chapter 13-14 present the recollections of the events and outstanding Negro leaders of that period. Andrew Johnson and his efforts to deal with Negro demands for equality.

10. Howard Fast. FREEDOM (Duell, Sloan, New York, 1944 and several paperback) is an excellent novel of Negro effort during Reconstruction.

11. Lydia Maria. THE FREEDMAN'S BOOK (Arno Press, New York, 1968) is a reprinted children's text designed for ex-slaves in the South. For outside reading.

12. Richard C. Wade, ed. THE NEGRO IN AMERICAN LIFE (Houghton Mifflin, Boston, 1965) Chapter 5 uses several documents to detail the Negro's role in Reconstruction.

13. William A. Sinclair. THE AFTERMATH OF SLAVERY (Arno Press, New York, 1969, paperback.) is the reprint of a neglected black historian's vital evaluation of Reconstruction.

14. Lerone Bennett, Jr. BLACK POWER, U. S. A.: THE HUMAN SIDE OF RECONSTRUCTION (Johnson, Chicago, 1967, paperback) is a hardhitting version of Reconstruction history with particular emphasis on crucial power relationships.

15. W. E. D. DuBois. BLACK RECONSTRUCTION (Harcourt Brace, New York, 1935, Meridian paperback) is a provocative study of the post-war period by the famous Negro historian. Despite its tennency to easy generalization, this book is good for many quotes and state-by-state analysis of Negro accomplishments.

POETRY FROM THE BEGINNINGS OF AMERICAN LITERATURE TO MODERN TIMES

—Helen M. Bowlin

Jackson High School

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POETRY FROM THE BEGINNING OF AMERICAN LITERATURE TO MODERN TIMES

--Helen M. Bowlin
Jackson High School

INTRODUCTION:

Poetry is an expression of one's innermost feelings and thoughts. Many times we learn more about a person or a race by reading his poetry than we do by reading his essays. Reading the poetry of only one race makes us lopsided in our thinking. It is our intention to correlate the poetry of both blacks and whites in this unit, so that we may compare ideas and structure.

OBJECTIVES:

In this course of study we hope that the students will be able:

1. To interpret various poems according to their own experience
2. To recognize the various figures of speech.
3. To recognize the reasons why various poems were written.
4. To develop an appreciation of the beauty of poetry.
5. To see poetry all around them.

VOCABULARY:

epic	verse
ballad	simile
sonnet	metaphor
lyric	personification
dramatic	hyperbole
narrative	irony
ode	allegory
blank verse	onomatopoeia
free verse	internal rhyme
couplet	rhyme scheme
stanza	aliteration

1619 - 1892

There must have been much oral poetry used by blacks in the early days of our country; but because blacks were not supposed to read or write, it has been lost to us.

Among the earliest known blacks poets we should include:

Phyllis Wheatley
Lucy Terry
Jupiter Hammond; "An Evening Thought" - 1760,
"A Poem for Children with Thoughts on Death" - 1782
George Moses Horton; "Hope of Liberty" - 1838,
"Jeff Davis in a Tight Place"

Phyllis Wheatley died in 1784 and it was not until Paul Lawrence Dunbar published "Oak and Ivy" in 1892 that American Negro poetry advanced.

ACTIVITY:

Have the students write a poem using as their themes either Slavery or Freedom.

POST CIVIL WAR POETRY
1892 - 1913

The first Negro to write poetry of real merit and whose poetry was more than merely sentimental or historical was Paul Lawrence Dunbar, who published "Oak and Ivy", "Majors and Minors", and "Lyrics of Lowly Life," and James Weldon Johnson is noted for his works "God's Trombones" and "Lift Every Voice and Sing".

ACTIVITY:

Have students compare poems from each of the above authors. In what ways do they both owe much to Methodist hymnbooks?

I like to use the poem "Lift Every Voice and Sing" because it contains so many figures of speech. Following are examples of some of the questions I ask about it.

"LIFT EVERY VOICE AND SING"

Compare the spirit of this poem with that of "The Star Spangled Banner".
Would this poem be appropriate to every race and creed? Why or why not?
Make a list of the words denoting happiness and a list of the words denoting sadness.
Write the rhyme scheme of any of the stanzas.
Write the numbers of the lines and the words in those lines, that are examples of alliteration.
Write the numbers and words of the lines which show internal rhyme.
Write an appropriate theme for each of the three stanzas.
What does the poet mean by the words "rising sune of our new day" in line number 6.

Although Dunbar is famous chiefly for his dialect poetry, why did he regret that the world praised "a jingle in a broken tongue."

Read one of Dunbar's poems in standard English instead of dialect. In what ways does it change the poem?

1913 - 1940

Each one of the following triumivrate represents a different trend in Negro literature and life. This was the period of the Harlem Renaissance.

As an initial activity have the students do the following:
1. Make reports on the Harlem Renaissance so that they will understand the meanings of the poems of this period.
2. Vocabulary words such as: radical, marxism, stereotype, propaganda, protest, and zealous.

1.) Claude McKay
"If We Must Die"
"The White House"
"Outcast"
Why do we consider this protest or revolutionary poetry? Would his message have been better understood in a form other than poetry?

2.) Countee Cullen
"Heritage" --Why could this poem be set to music?
"Incident"
"Yet Do I Marvel" -- What questions does Countee Cullen ask? Are there any answers?

3.) Langston Hughes
"Mulatto" -- Why can we say that this poem is an objective look at the Negro?

1940 -- Now

Jean Toomer-- CANE - Fiction and poetry

Melvin B. Tolson - "Dark Symphony"

Frank Horn - "Nigger"

Sterling A. Brown - "Sister Lou"
"Southern Cop"
"Strong Men"

Arna Bontemps

Gwendolyn Brooks - A STREET IN BRONZEVILLE, Annie Allen

Margaret Walker - FOR MY PEOPLE

Margaret Burroughs - WHAT SHALL I TELL MY CHILDREN WHO ARE BLACK?

ACTIVITIES

Students may choose at least three poems by any three poets and compare their feelings and attitudes.

Students may write in poetic form a favorite song by a black composer. They may play the record in class, read the lyrics to the class and then interpret it.

CONCLUSION

It is my hope that by studying the poems of the blacks, we may understand ourselves and each other.

This unit could be either a six week course of study or could be correlated with the study of poetry in our textbook, ADVENTURES IN AMERICAN LITERATURE.

I have arranged it in a chronological order so that any one of the times can be used with the comparable times in the textbook.

BIBLIOGRAPHY

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Bontemps, Arna. AMERICAN NEGRO POETRY
Brooks, Gwendolyn. SELECTED POEMS
Burroughs, Margaret. WHAT SHALL I TELL MY CHILDREN WHO ARE BLACK?
Caruba, Alan. PEOPLE TOUCH AND OTHER POEMS
Chapman, Abraham. BLACK VOICES
Cullen, Countee. ON THESE I STAND
Fisher, Miles. NEGRO SLAVE SONGS IN THE U. S.
Gayle, Jr. ed. BLACK EXPRESSION
Gloster, Hugh M. NEGRO VOICES IN AMERICAN FICTION
Gross, S. and J. E. Hardy. IMAGES OF NEGRO IN AMERICAN LITERATURE
Hayden. WORDS IN THE MOURNING TIME
Hughes, Langston. THE BIG SEA
NEW NEGRO POETS, U. S. A.
Johnson, James. W. BOOK OF AMERICAN NEGRO POETRY
DILEMMA OF THE NEGRO AUTHOR
Lee, Don L. SELECTED AND NEW POEMS
Mezu, Dr. S. O. MODERN BLACK LITERATURE
Randall, Dudley and Danner, Margaret. POEMS -- SOUNTERPOEMS
Randall, Dudley. THE BLACK POETS -- AN ANTHOLOGY
Tolson, Melvin B. HARLEM GALLERY: BOOK ONE: THE CURATOR

CASSETTES

"Walk Together Children" - Blackscene - in poetry, pose, and song

FILMS AND FILM STRIPS

Folk Songs of America's History
Black Poems: Black Images
Paul L. Dunbar - American Poet

RECORDS

Anthology of Negro Poets in U. S. A.
Anthology of Negro Poets - Langston Hughes
Afro-American History in Song and Story
GOD'S TROMBONES - J. W. Johnson
Langston Hughes Reads and Talks About His Poems

COURSE OUTLINE

Sarah Hoehn
Jackson High School

MYTHOLOGY

A Semester Course

General Statement

This unit is based primarily on the study of Greek and Roman myths, with a study of creation and death myths throughout the world. Emphasis will be given to West African, Egyptian, Teutonic, Greek and Roman myths. Mythology will be viewed as an explanation of the earlier culture of man.

What myths are, why they were created, and who created them are only some of the questions which will be answered during this course. Readings will range from the tales of the gods (who each posses a part of the human personality and who are also responsible for the daily needs of man), to the great epics of literature.

OBJECTIVES

Affective Objectives

Through extensive study it is hoped that the student will realize that mythology incorporated a culture's philosophy, values, ideals, and life.

A. Illustrating to the student how a mythology does incorporate these factors.

B. Enriching the student's background in literary allusions and their significance.

C. Examining the works of Homer and other epic poets to illustrate the mythologies and their implications.

D. Demonstrating the similarities of all mythology in man's search for answers to the basic questions of life, death, and eternity.

E. Creating an awareness that all cultures should be appreciated and not be judged by the values of our culture.

Cognitive Objectives

The student should be able to:

A. Answer the questions:
1. What is a myth?
2. Who created them?
3. Why were the myths created?

B. Construct the family trees of the gods, their symbols, and duties of three mythological pantheons.

C. Trace the origin of words to early mythologies.

D. Trace allusions in our society by clippings from the newspapers, magazines, the yellow pages.

E. Obtain knowledge of:
1. The philosophy behind the myths.
2. Cultural ideas and morals evidenced by the myths.
3. Explanations of the unknown.

F. Illustrate the heroic pattern commonly found in myths and literature.

COURSE OUTLINE

Creation Myths
The Origins of Death
A Culture's Philosophy
Monsters Then and Now
Word Origins
Greek and Roman Gods
Heroes in Mythology
Modern Heroes
Drama from the Myths
Allusions to Mythology

COURSE CONTENT

I. Creation Myths

FIRST DAY:

Assign creation myth reports. Distribute reading list and class requirements.

SECOND DAY:

Answer the questions:

1. What are myths?
2. Why are myths created?
3. Who created myths?

Put the student in the situation where he has to answer the why's for green grass, porcupines, butterflies, etc. Make the student think PRIMITIVELY with no recourse to science.

THIRD DAY:

Assign reading: Hamilton, p. 63-74 "How the World and Mankind Were Created", or Euslin, p. 3-5, 15-18, and 57-64.

Begin oral reports:

Egyptian — "Father Earth Mother Sky"

Zuni — "Mother Earth and Father Sky"

Discuss reasons for gender in each myth.

MAJOR ASSIGNMENTS

1. Select and tell three myths and give possible explanation of it.
2. Compare creation myths — of world, man and woman, trouble in the world, other creatures, etc.
3. Write a creation myth.
4. Read thrity (30) myths outside of class and make an index card on each myth. Include the TITLE, author, Publisher, publication date and ethnic group of the source of the myth, the type of myth (that is, creation, adventure, moral, etc.) and a brief plot of the myth.
5. Select and describe or draw a mythical monster.
6. Consider a modern monster — Lock Ness, Abominable Snowman, Yeti, cyborg, robot, etc.
7. Construct a family tree for the Egyptian, Greek and Roman, and one other mythological group.
8. Compare and contrast a modern American hero with a Greek hero.
9. Trace the origin of words from the myths.
10. Recognize various allusions in poetry.
11. Recognize various allusions in modern life.
12. Explain how the mythology of an ethnic group expresses its society.
13. Take exams.
14. Act in a short play.

BOOK LIST

Basic Students

Texts:

THE GREEK GODS Evslin, Evslin, and Hoopes

HEROES AND MONSTERS OF GREEK MYTH Evslin, Evslin, and Hoopes

Resources:

FOLKLORE OF THE WORLD SERIES by Dolch and Dolch

China	Egypt	Japan	India	Italy	Russia
Alaska	Canada	France	Hawaii	Mexico	Spain

MULES AND MEN Zora Neale Hurston

MYTHS AND MODERN MAN Barbara Stanford

AFRICAN MYTHS AND TALES Susan Feldman

AMERICAN NEGRO FOLKTALES Richard L. Dorson

THE BOOK OF IMAGINARY BEINGS Jorge Luis Borges

A DICTIONARY OF FABULOUS BEASTS Richard Barber and Anne Riches

THE BEASTS OF NEVER Georgess McHargue

THE BESTIARY, A BOOK OF BEASTS J. H. White

MYTHICAL MONSTERS James Cornell

AVERAGE AND ADVANCED STUDENTS

Text:

MYTHOLOGY Edith Hamilton

Resources:

MULES AND MEN Zora Neale Hurston
MYTHS AND MODERN MAN Barbara Stanford
AFRICAN MYTHS AND TALES Susan Feldman
AMERICAN NEGRO FOLKTALES Richard Dorson
EGYPTAIN MYTHOLOGY Veronica Ions
THE RELIGION OF ANCIENT EGYPT S. A. B. Mercier
AFRICAN MYTHOLOGY E. G. Parrinder
NORTH AMERICAN INDIAN MYTHOLOGY Collie Curland
MYTHS AND LEGENDS OF CHINA E. T. C. Werner
THE LOST GODS OF ENGLAND Brian Branston
GODS OF THE NORTH Brain Branston
RUSSIAN TALES AND LEGENDS C. Downing
INDIAN MYTHOLOGY Veronica Ions

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BEASTS

THE BOOK OF IMAGINARY BEINGS Jorge Luis Borges
A DICTIONARY OF FABULOUS BEASTS Richard Barber and Anne Riches

THE BEASTS OF NEVER Georgess McHargue
THE BESTIARY, A BOOK OF BEASTS J. H. White
MYTHICAL MONSTERS James Cornell

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A STUDY OF BLACK HISTORY FROM 1909 - 1946

—H. Bowlin

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Helen Bowlin
Jackson High School

INTRODUCTION:

I have chosen the period from 1909 (organization of NAACP) to the ending of WWII 1946 because I wish to show events, causes and effects of the history of blacks as it affected all of history.

These years and the events of these years had a profound effect on all of our lives.

Section I may be taught when we are discussing the events leading up to WWI.

Section II should be taught with the study of America's part in WWI.

Section III should be taught with the section of the depression and the New Deal.

Section IV should be introduced when WWII is being studied.

OBJECTIVES (affective)

At the end of this unit students should be able

1. To appreciate the influence of unemployment on the values and attitudes of blacks to life in general and the government in particular.
2. To indicate the changes in blacks' status between WWI and WWII.
3. To understand the meaning of the Harlem Renaissance.
4. To interpret the influence of a black culture.
5. To decide whether or not the change from a submissive or passive attitude to a more militant one has been all good or partly good or harmful.

BEHAVIORAL OBJECTIVES:

The student should be able

1. To construct a chart showing the percentage of unemployed blacks as compared to unemployed whites.
2. To list the important organizations and the founders and other leaders.
3. To point out the purposes of each of the important organizations.
4. To determine the reasons for the change in party affiliation.
5. To enumerate and write a short summary of at least five black historians.
6. To write a list of the ways in which the WPA or other work relief agencies aided blacks..

OUTLINE OF A COURSE OF STUDY
for the Years 1909 - 1946

I. Pre-World War I 1909 - 1914
- A. Economics
  - 1. Percentage of unemployed blacks
  - 2. Types of jobs held
  - 3. Membership in unions
  - 4. Women workers
  - 5. Pay for services
- B. Social and political
  - 1. Classes of blacks
  - 2. Organizations before WWI
    - a. NAACP
      - 1) Founder
      - 2) Purpose
    - b. Urban League
      - 1) Purposes
      - 2) Usefulness
    - c. Niagara Movement
      - 1) W. E. B. DuBois
      - 2) Purpose
      - 3) Success or failure

II. World War I
- A. Black's attitudes toward involvement
  - 1. Concern with democracy in America
  - 2. Number of black officers
  - 3. Types of positions held
  - 4. Medals and honors awarded
  - 5. Any change in status
  - 6. Segregation of races in armed forces
- B. Harlem Renaissance Writers
  - 1. Langston Hughes
  - 2. W. E. B. DuBois
  - 3. James W. Johnson
  - 4. W. Monroe Trotter
  - 5. T. Thos. Fortune
  - 6. Claude McKay
  - 7. Arthur Schomburg
- C. Migration of Blacks
  - 1. West Indies
  - 2. Southern states
- D. Race riots
  - 1. E. St. Louis
  - 2. New York City
  - 3. Chicago

III. Depression Years
- A. Financial
  - 1. Unemployment
  - 2. W. P. A. -- work relief
    - a. Arts, sciences, literature
    - b. Health improvement
    - c. Education
      - a) On-the-job training
      - b) Vocational schools
- B. Political
  - 1. Marcus Garvey Movement
    - a. Cause
    - b. Purpose
    - c. Result
- C. Religious
  - 1. Father Devine
    - a. Time is right
    - b. Success or failure?
    - c. Impetus on later actions
- D. World Affairs
  - 1. Ethiopian invasion
    - a. Imperialism

IV. World War II
- A. Economic changes
  - 1. Job opportunities increased
    - a. Change from unskilled to skilled labor
    - b. Union affiliation
      - 1. AFL - CIO
  - 2. Armed forces
    - a. Black officers
    - b. Eventual integration
    - c. Change from servant class to that of regular serviceman's jobs

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B. Political
1. More blacks elected to office
2. Increased membership in NAACP and Urban League
3. A great change in party loyalty
4. Black Power manifested

BIBLIOGRAPHY

Clark, Kenneth B., DARK GHETTO
Clarke, John H., HARLEM, A COMMUNITY IN TRANSITION
Davis, John P. ed., THE AMERICAN NEGRO REFERENCE BOOK
Drake, St. Clair and Horace R. Clayton, BLACK METROPOLIS
Volume 1 and 2
Bardolph, Richard, THE NEGRO VANGUARD
Essien - Vdom, BLACK NATIONALISH: A SEARCH FOR AN
IDENTITY IN AMERICA
Jackson, Miles M. Jr., A BIBLIOGRAPHY OF NEGRO
HISTORY AND CULTURE FOR YOUNG READERS
Carmichael, Stokely and Hamilton, Charles, BLACK
POWER: THE POLITICS OF LIBERATION IN AMERICA
Attley, Roi, NEW WORLD A-COMING
Ross, Arthur and Herbert Hill, EMPLOYMENT, RACE
AND POVERTY

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TWO THEMATIC UNITS IN LITERATURE

1. BIOGRAPHY: PEOPLE IN LITERATURE
   A UNIT FOR GRADE 9
2. THE TRIUMPH OF REALISM
   A UNIT FOR GRADE 11

Submitted by:
Gloria A. Dennard
Mildred Horn
West End High School

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THEMATIC UNITS IN LITERATURE

1. Biography: People in Literature
   A Unit for Grade 9

2. The triumph of Realism
   A unit for Grade 11

Submitted by:
Gloria A. Dennard
Mildred Horn
West End High School

NONFICTION
Biography: People to Remember

I. Introduction--(Grade Level 9 Basic/Regular, Unit Duration - 2 weeks)

People have always wanted to know about other people. As the world became smaller in distance and larger in complexity, this interest in other people has grown. Confronted by such a complex world, we look to the lives of others for guidance. What were the difficulties of others in the past, and how did they solve them? What values have helped people of our own time to succeed, and what can be learned from their lives? Reading biography is a rewarding way to find answers to these questions.

Of the ten biographies listed in this unit, each student is to read at least two from the textbook and two outside the textbook. Those listed that are not in the textbook are biographies of Black Americans. This is an effort to include a sampling of noteworthy Black Americans whose life stories can serve as inspiration to others, also. All selections were chosen for their literary merit, as well as for their probability of allowing the students, Black and white, to find something of their own lives in the subjects' stories.

The selections are linked by a common thread: Each is concerned with its subject at a time of growing up. They are all rated on upper elementary or junior high level.

II. OBJECTIVES

1. To acquaint students with outstanding persons worthy of study.
2. To note early influences and the development of character in these persons.
3. To promote comparisons by students with the subjects' lives in terms of growing up.
4. To develop the reading skills of drawing conclusions and reading with questions in mind.
5. To give opportunity for biographical writing of various sorts.
6. To supplement the text's biographical selections with biographies of Black Americans in order that Black students will be able to better relate to and draw parallels between their lives and the subjects' lives.

III. SELECTIONS

Text: ADVENTURES IN READING. Laureate. Harcourt, Brace & World, Inc.

Assignment: Read the Introduction, p. 208

"Abe Lincoln Grows Up". Text pp. 280-288

ALTHEA GIBSON: I ALWAYS WANTED TO BE SOMEBODY

BENJAMIN BANNEKER, THE MAN WHO SAVED WASHINGTON by Claude Lewis

"Charles Dickens: The Boy of the London Street", Text, pp. 209-213

CRISPUS ATTUCKS: BOY OF VALOR by Dharthula Millender

FREDERICK DOUGLAS by Lillie Patterson

"Girl With A Dream: Katherine Cornell", Text, pp. 233-238

"Queen Elizabeth II", Text, pp. 214-222

"The World At My Fingertips", Text, pp. 280-28
THURGOOD MARSHALL, FIGHTER FOR JUSTICE by Dave Hadger

TRUMPTER'S TALE; THE STORY OF YOUNG LOUIS ARMSTRONG by Jeanette Eaton

Note: Selections not included in text will be made available in the classroom. Students may also supply their own copies.

IV. QUESTIONS FOR DISCUSSION

1. What were these persons like?
2. What disadvantages or difficulties did they face?
3. What traits of character helped them to succeed?
4. How did they act in time of crisis?
5. What specific incidents showed their character?
6. What helped to shape their character?
7. What persons influenced them? How?
8. How did reading about their lives help you to realize something about your own?

V. ACTIVITIES

1. Continue the story. Students are to do research and come up with further facts about a subject's life.

Oral discussions will follow their research.

2. Students are to write a composition on each of the following topics;

"My Most Unforgettable Person"

"A Chapter From My Own Life"

THE TRIUMPH OF REALISM
AMERICAN LITERATURE IN THEMATIC UNITS

Grade 11

INTRODUCTION

The teaching of American literature, a popular course for the eleventh grade in most high schools, has already begun. This unit, THE TRIUMPH OF REALISM, continues a representation of the major intellectual movements in our literary history. It is based on the Harcourt, Brace textbook, ADVENTURES IN AMERICAN LITERATURE, and is supplemented with additional reading material, records, and writing assignments.

This unit in the textbook presents a literary and intellectual movement that influenced poets and novelists to examine life as it was actually lived and to record what they saw around them as honestly as they could.

OBJECTIVES FOR THE UNIT

General

1. To focus attention upon valuable Black contributions to society.

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2. To help students of all races to obtain a better understanding of themselves and of each other.

3. To show that Black Americans exhibit the universality of human experience.

4. To relate the information in this unit to contemporary society.

SPECIFICS

1. To recognize the elements of realism in writing of contemporary society.

2. To supplement the basic material presented in the textbook with contributions of Black Americans to literature.

3. To expose students to good patterns of oral and written language.

BACKGROUND READING FOR THE TEACHER

Helpful to the teacher whose knowledge should exceed the unit is a short list of comprehensive reference books. William Loren Katz, TEACHERS' GUIDE TO AMERICAN NEGRO HISTORY Benjamin and Sterling, Dorothy Quarles, THE NEGRO IN THE MAKING OF AMERICA.

Unit I
THE REALISTIC VIEW IN POETRY

This unit is arranged into thematic units and includes poems by Black authors and poems from the textbook.

Margaret Burroughs, "What Shall I Tell My Children Who Are Black"?

Langston Hughes, "I Have Known Rivers", "Mother to Son"

James W. Johnson, "The Creation", "Lift Every Voice and Sing"

Paul L. Dunbar, "Poems of Lowly Life"

Claude McKay, "If We Must Die"

Countee Cullen, "I Have A Rendezvous With Life"

Gwendolyn Brooks, "We Real Cool"

Arna Bontemps, "The Negro Speaks of Rivers"

THEME I. People

Through studying a poem, one can learn what a character is like. We get a picture of him through his action and dialogue. Also, details give the impression of real lives being led in a real world.

We read in this group, poems that suggest stories or a character sketch. Robinson's "Richard Cory", Miniver Cheevy", and "Mr. Flood's Party" in Tilbury Town can be compared with Masters' SPOON RIVER. Then we will read Gwendolyn Brooks' "We Real Cool" and discuss her description of people.

THEME II
Comments on Life

In this theme we discuss how the above works and those of the text deal with the conflict between appearance and actuality (or ideals and appearance).

THEME III
War and Death

In developing this theme, we read and compare ideas on the subject of war and death. We discuss techniques of major writers and how they create poetic effects.

Unit II
REALISM IN THE AMERICAN SHORT STORY

This unit attempts to create in the student an awareness of the elements of the short story and how they work together. It also introduces significant modern authors. The following works by Black writers supplement the short stories of the text.

Langston Hughes, "The Best Short Stories by Negro Writers", "Seven Tales of Simple," and "Thank You Ma'am"

Shirley Jackson, "After You My Dear Alphonse" from SCOPE

Charles Chestnut, Selections from "The Conjure Woman"

Jean Toomer, "Cane"

Unit III
THE BEGINNING OF THE AMERICAN NOVEL

While a short story generally reveals a writer's artistry--his mastery of form and detail--a novel reveals in addition, the sixe of his vision and his ability to deal with complex situations. In this unit we shall consider what writers treated in the text, and other Black writers have done to develop the American novel.

Comparing and contrasting other prose forms; autobiography, drama, and essay.

Richard Wright, NATIVE SON and BLACK BOY

William Wells Brown, CLOTEL

Lorainne Hansberry, A RAISIN IN THE SUN

Martin L. King, STRIDE TOWARD FREEDOM

Frederick Douglas, AUTOBIOGRAPHY

William Demby, BEETLECREEK

Lorenz Graham, SOUTH TOWN

Catherine Marshall, JULIE'S HERITAGE

Malcolm X, AUTOBIOGRAPHY

ACTIVITIES

1. Enlist those who have writing ability to produce dramatic versions of incidents, scenes or sequences from a book.

2. Encourage the more scholarly students to make bibliographies, to examine historical backgrounds of books read, especially biographies and to make comparative studies of works requiring research.

3. Let the slower student contrast the lives of any two characters discussed.

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